



AMERICAN MUSICAL INSTRUMENT SOCIETY NEWSLETTER

Volume 29, No. 2

Summer 2000

Next Annual AMIS Meeting to be held at the University of North Carolina at Asheville May 30–June 2, 2001

AMIS members will convene in 2001 for the thirtieth Annual Meeting of the Society on the campus of the University of North Carolina at Asheville, located in the western-most part of the state not far from Great Smoky Mountain National Park. Events are scheduled to begin on Wednesday, May 30, and to conclude on the evening of Saturday, June 2, thus leaving the Sunday of that weekend entirely free of planned activities.

The Program Committee for this meeting welcomes proposals for papers relating to the history, design, use, and care of musical instruments. Preference will be given to topics concerning American instruments and conservation/restoration issues, but other subjects of general interest will be considered.

Please send—before November 15, 2000—three copies of an abstract not to exceed 400 words and a biography of no more than 75 words, together with a list of audio-visual equipment and time requirements, to:

Laurence Libin
Chair, AMIS Program Committee
126 Darlington Avenue
Ramsey, NJ 07446
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Presentation of the Society's Curt Sachs Award for 2000 to Alfred Berner

At our festive banquet on Saturday, May 20, 2000, during the Society's recent annual meeting, AMIS President Harrison Powley presided over the ceremony in which this year's Curt Sachs Award was presented, in absentia, to Alfred Berner. (A biographical sketch of Dr. Berner was published in the winter, 2000, issue of this Newsletter [vol. 29, no. 1] on pp. 2–3.) Although Dr. Berner was unable to attend this ceremony, he had sent a statement of thanks to the members of AMIS, which was read in translation by President Powley. The texts of both versions of this statement are reproduced below, followed by a personal message in honor of Dr. Berner presented by Jeannine Lambrechts-Douillez on the occasion.

In his statement of thanks, Dr. Berner makes reference to a letter he wrote to Curt Sachs in 1958 and Dr. Sachs's prompt reply to that letter. He has kindly supplied us with the texts of both of these documents of historical significance, and we are pleased to reproduce them here in addition. In a recent communication Dr. Berner offered the suggestion that the several errors in Dr. Sachs's (typed) letter—as well as the all-inclusive "Und auch sonst," in place of his usual, more specific greetings—are signs of his weakened physical condition. Curt Sachs died less than a half-year later, on February 5, 1959.

All translations given here are by the Editor.

Dank an The American Musical Instrument Society für den Curt Sachs Award des Jahres 2000

Herr Präsident! Liebe Kollegen! Meine Damen und Herren!

Für die Verleihung des Curt Sachs Award 2000 hätte ich Ihnen gern mit persönlicher Anwesenheit und in direktem Gespräch gedankt. War ich doch

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**AMERICAN MUSICAL
INSTRUMENT SOCIETY
NEWSLETTER**

William E. Hettrick, Editor

The Newsletter is published in winter, summer, and fall for members of the American Musical Instrument Society (AMIS). News items, photos, and short articles are invited, as well as any other information of interest to AMIS members.

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Curt Sachs Award *continued from p. 1*

zweimal in den USA—1961 zum Kongress der Internationalen Gesellschaft für Musikwissenschaft und 1965 zur Tagung des International Council of Museums—und habe dabei nicht nur Institute, Sammlungen und Museen sondern auch die Gastfreundschaft und liebenswürdige Aufgeschlossenheit der hier wirkenden Kollegen kennen gelernt. Wie gern würde ich also ein drittes Mal kommen! Aber nun sind wir im Jahre 2000,



Harrison Powley and Jeannine Lambrechts-Douillez pay tribute to Alfred Berner

Photo by John J. McCardle

in dem ich mein 90. Lebensjahr vollendet habe. Da werden Sie verstehen, daß ich die Beschwerden einer solchen Reise nicht mehr auf mich nehmen kann.

Wenn ich Ihnen meinen Dank hiermit schriftlich übermittele, so will ich bei dem Namen anknüpfen, den dieser Award trägt. Ich habe ja das Glück gehabt, 3 Jahre lang—1929 bis 1931—bei Curt Sachs zu studieren und in Vorlesungen und Seminaren seine eindrucksvolle Persönlichkeit zu erleben. Um so schmerzlicher ist deshalb meine Erinnerung an die letzten Begegnungen im Sommer 1933 nach meiner Rückkehr aus Ägypten mit einem durch Gemeinheiten und Beleidigungen schwer gekränkten und tief verletzten Manne. 1937 konnte ich ihm noch meine Dissertation zur arabischen Musik nach Paris zusenden und erhielt eine freundliche und anerkennende Bestätigung—sie gehört leider zu meinen Kriegsverlusten—dann war es für lange Zeit aus—auch mit meiner musikwissenschaftlichen Tätigkeit, für die ich damals nicht “die nötigen Voraussetzungen” mitbrachte.

Nun will ich Ihnen hier keine Selbstbiographie aufdrängen, aber da Sie mir den Wiederaufbau der Musikinstrumenten-Sammlung als besondere Verdienst anrechnen, möchte ich dazu einige Anmerkungen machen: Ein Wissenschaftler will ja normalerweise eigene Forschung betreiben und die Ergebnisse publizieren. Das wollte ich 1945 natürlich auch. Aber wie, im zerstörten Berlin? Wir müssen die Institute erst wieder aufbauen, ehe wir an Forschung denken können, hieß es beim Magistrat, der damals Großberlin regierte. Das leuchtete mir ein, und so folgte ich der Aufforderung, zunächst in der Verwaltung zu arbeiten. Zu meinem Amtsbereich gehörte auch das ehemalige Staatliche Institut für deutsche Musikforschung, von dem in Berlin allerdings nicht mehr als der Titel übriggeblieben war, und Bestände der seit 1935 dorthin aus der Musikhochschule verlegten Musikinstrumenten-Sammlung. Die an verschiedene Plätze in und um Berlin ausgelagerten Musikinstrumente boten auf den ersten Blick ein trostliches Bild—aber wir waren ja an den Anblick von Trümmern gewöhnt. Es war also zu prüfen, was vorhanden war und restauriert werden konnte, und danach zu überlegen, ob ein Wiederaufbau möglich sei. Dabei stellte sich heraus, daß wir nicht nur Verluste zu beklagen hatten, son-

dem daß auch manche wertvollen Stücke erhalten geblieben waren. Die Sammlung für tot zu erklären, wie es leider von Nichtkennern ohne Prüfung mehrfach getan wurde, und sie damit entgeltiger Zerstreuung oder gar Vernichtung auszuliefern, durfte auf keinen Fall geduldet werden. So also began es, getragen von dem beglückenden Gefühl, nach Jahren einer auf Zerstörung gerichteten Zeit endlich wieder aufbauende Arbeit leisten zu dürfen.

Ein großes Problem war in den ersten Jahren die Beschaffung brauchbarer Unterkünfte. Daß 1950 endlich im Schloß Charlottenburg mehrere Räume für die Einrichtung eines Musikinstrumenten-Museums zur Verfügung gestellt wurden, ist wohl zu einem guten Teil Joh. Sebastian Bach zu verdanken. Anlässlich seines 200. Todestages konnte das erste Konzert mit Instrumenten der Sammlung in der Eichengalerie des Schlosses stattfinden. Aber erst als das Museum mit dem damaligen Bestand eingerichtet war und der Öffentlichkeit zugänglich gemacht werden konnte, stellte ich im April 1951 den Kontakt mit Curt Sachs wieder her. Seine Antwort kam schnell und war sehr freundlich. Bald erhielten wir auch ein von mir erbetenes Photo, das, am Eingang aufgehängt, immer an den großen Meister und ehemaligen Leiter dieser Sammlung erinnern sollte. Unsere reich ausgestattete Dokumentation des Museums, zu seinem 70. Geburtstage übersandt, erwiderte er mit einem Brief, aus dem ich zwei Sätze zitiere: "Es ist ein Meisterwerk auch jenseits des Augenfälligen: in der Würdigkeit und Schlichtheit des Textes. Und noch mehr zählt das was dahinter steckt: die warme Herzlichkeit und treue Anhänglichkeit über Jahrzehnte." Sie können sich vorstellen, daß uns solche Worte sehr bewegt haben. Auch war ich glücklich zu spüren, daß ich meinem verehrten Lehrer eine echte Freude bereitet hatte. Seine Zustimmung stärkte mich gegen manche Anfeindungen und Schwierigkeiten, die mir von anderen Seiten bereitet wurden.

Auf dem Kongress der Internationalen Gesellschaft für Musikwissenschaft 1958 im Köln hatte ich zu einem Treffen der Vertreter von Musikinstrumenten-Sammlungen eingeladen. Es war der erste Anstoß zur Bildung einer internationalen Organisation der Organologen. Ein Grußtelegram sandten wir an Curt Sachs. Ich bereitete ihm im August in einem längeren Brief von unserem Vorhaben und erhielt auch schnell eine Antwort. Aber wohl weil er gesundheitlich bereits sehr angegriffen war, ist er auf diese Pläne nicht mehr eingegangen und bemerkte nur: "Mit Ausnahme meiner chromatischen Renaissance-trumpeten bin ich nun seit achtzehn Jahren in der Reserve und bin um so mehr stolz auf Ihr Gedenken. Selbverständlich sind meine wärmsten Wünsche mit Ihnen. Und auch sonst. Ihr alter Curt Sachs." Es war sein letzter Brief an mich.

Doch dieses erste Treffen hat Früchte getragen, denn der Plan einer internationalen Gemeinschaft der Musikinstrumenten-Museen und -Sammlungen hatte bei allen Teilnehmern lebhaftige Zustimmung gefunden. So wurde daran auf brieterer Basis weitergearbeitet, und mit der aktiven Hilfe von John Henry van der Meer (Den Haag) und Claudie Marcel-Dubois (Paris) konnte im Sommer 1960 in Paris das CIMCIM gegründet werden. Daß es sich im Laufe mehrerer Jahrzehnte zu einer anerkannten und nützlichen Organisation entwickelt hat, ist für mich eine große Freude. Ich hoffe, diese Entwicklung wird andauern und danke Ihnen, daß Sie meine Bemühungen um die Entstehung dieser Organisation mit der Verleihung des Curt Sachs Award 2000 anerkannt haben. Möge CIMCIM auch für die Arbeit und die Ziele der American Musical Instrument Society von Nutzen sein, der ich einen guten und erfolgreichen Weg in die Zukunft wünsche.

—Alfred Berner

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AMIS Committees and Appointed Officers

President Harrison Powley has announced the following assignments of committee members and appointed officers.

Curt Sachs Award Committee

Darcy Kuronen, Chair 2001
André P. Larson, Chair 2002
Cecil Adkins, Chair 2003

Publications Prizes Committee

Barbara Owen, Chair 2001–2002
(Bessaraboff, 1998–99*)
(Densmore, 1999–2000*)
J. Kenneth Moore, Chair 2003–2004
(Bessaraboff, 2000–2001*)
(Densmore, 2001–2002*)
Frederick R. Selch, Chair 2005–2006
(Bessaraboff, 2002–2003*)
(Densmore, 2003–2004*)
Carolyn Bryant, without term
*Years of publication eligibility

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Susan E. Thompson, Chair 2002
Marlowe A. Sigal, Chair 2003

Publications Review

Laurence Libin, Chair
Cecil Adkins

William E. Gribbon Memorial Award for Student Travel Committee

Margaret Downie Banks, Chair 2000–2001
Jerry G. Horne, Chair 2002–2003
Janet K. Page, Chair 2004–2005

Archives Committee

Carolyn W. Simons, Chair
Carolyn Bryant
Cynthia Adams Hoover
Edward L. Kottick

Journal

Thomas G. MacCracken, Editor
Carolyn Bryant, Review Editor
Peggy F. Baird, Manager

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G. Norman Eddy **In Memoriam**

As we go to press with this issue of the *Newsletter* we have just learned of the death of G. Norman Eddy on July 19, 2000. Dr. Eddy was an avid collector of musical instruments and a long-time member of AMIS. Those who attended the Society's Annual Meeting in Boston in 1985 will remember the unique opportunity we had to view Dr. Eddy's fine collection at his home in nearby Cambridge. He donated this collection to Duke University.

A memorial service for G. Norman Eddy is planned to be held in Cambridge in early September. Information may be obtained from his widow, Miriam Eddy (617-354-6386), or his son Neal Eddy (978-456-1234).

Committees *continued from p. 3*

Newsletter

William E. Hettrick, Editor

Extraordinary Meeting: "Toronto 2000: Musical Intersections"

November, 2000

William E. Hettrick, Chair

Annual Meeting, Asheville, N.C., 2001

Laurence Libin, Chair

Sabine K. Klaus

Annual Meeting, Boston, Mass., 2002

Darcy Kuronen, Chair

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Curt Sachs Award *continued from p. 3*

Thanks to the American Musical Instrument Society for the Curt Sachs Award for the Year 2000

I would gladly have been there in person to speak to you directly and thank you for bestowing the Curt Sachs Award for 2000 on me. In fact, I was in the USA twice—at the congress of the International Musicological Society in 1961 and at the meeting of the International Council of Museums in 1965—and at those times I not only visited institutes, collections, and museums, but also got to know the hospitality and gracious generosity of my colleagues there. How gladly I would have come for a third visit! But we are now in the year 2000, in which I have completed my 90th year. You will therefore understand that I can no longer undertake the difficulties of such a journey.

Since I am communicating my thanks to you in writing, I will begin with the name that this award bears. I had indeed the fortune to study with Curt Sachs and to experience his impressive personality in lectures and seminars for three years, from 1929 to 1931. Thus it is all the more painful to remember my last meeting—in summer, 1933, after my return from Egypt—with a man gravely ill and deeply wounded by mean acts and offenses. In 1937 I was still able to send my dissertation on Arabian music to him in Paris, and I received a kind and appreciative letter of acknowledgement (unfortunately it was among my possessions lost during the war). Then everything ceased for a long time, including my musicological activity, for which I then did not have "the necessary prerequisites."

I will not impose an autobiography on you, but because you attribute the rebuilding of the [Berlin] Musical Instrument Collection to me as a particular service, I would like to add a few comments here. A scholar normally wants to pursue his own research and publish the results. Naturally, that is what I wanted to do in 1945. But how to do it in devastated Berlin? The council that governed greater Berlin at that time said that we first had to rebuild the academies before we could think of doing research. That was also clear to me, and so I agreed to the request that I first work in the government. Within my official jurisdiction were the former State Institute for Research on German Music (of which, in fact, nothing remained in Berlin except for the title) and the holdings of the Musical Instrument Collection, which had been transferred from the Academy of Music in 1935. Stored at various locations in and around Berlin, the musical instruments offered at first glance a pitiful sight—but we were used to the sight of ruins. It had to be determined what remained and could be restored, and then came the consideration of whether a rebuilding was possible. In the process it turned out that there were losses to lament, but many valuable pieces had also survived. On no account could we allow the collection to be proclaimed defunct—as had been done several times by uninformed people without even examining it—and therefore to be relegated to dispersal or even annihilation. This is how we began, sustained by the joyful emotion of being allowed to accomplish the work of rebuilding after years devoted only to destruction.

A great problem in the early years was the procuring of serviceable accommodations. That several rooms in the Charlottenburg Castle were made available for the establishment of a museum of musical instruments in 1950 was probably due in large part to Johann Sebastian Bach. On the occasion of the 200th anniversary of his death, it was possible for the first concert with instruments from the collection to be held in the Oak-Gallery of the Castle. But it

Toronto 2000: Musical Intersections

Previous issues of the *Newsletter* have announced the gala meeting of North American musical societies that will take place in Toronto, Ontario, on November 1–5 (Wednesday through Sunday) of this year. In addition to AMIS, these organizations are the American Musicological Society, the Association for Technology in Music Instruction, the Canadian Association of Music Libraries, Archives, and Documentation Centres, the Canadian Society for Traditional Music, the Canadian University Music Society, the College Music Society, the Historic Brass Society, the International Association for Study of Popular Music (Canadian and U.S. chapters), the Lyrica Society for Word-Music Relationships, the Society for American Music (formerly the Sonneck Society), the Society for Ethnomusicology, the Society for Music Perception and Cognition, and the Society for Music Theory.

The programs of the AMIS sessions in *Toronto 2000: Musical Intersections* are shown below. They begin on Friday morning, November 3, with the session “Historical Stringed Keyboard Instruments,” chaired by Edwin M. Good and featuring Edward L. Kottick, Margaret Hood, Eva Badura-Skoda, Stephen Birkett, and William Jurgenson. This will be followed by the ever-popular “Show and Tell” (this time with the subtitle “Regarding Musical Instruments”), chaired by Beth Bullard. On Friday afternoon, we will join with the American Musicological Society, the College Music Society, and the Historic Brass Society for panel discussions and presentations on the subject of “Early Music in the Curriculum,” in which Cecil Adkins will participate. On

was not until the Museum had been established, with its holdings at that time, and made available to the public—in April, 1951—that I got in touch again with Curt Sachs. His answer came quickly and was very friendly. Soon, in response to my request, we received a photo of him, which we hung up at the entrance to serve as a remembrance of the great master and former director of this collection. For his 70th birthday we sent him our richly produced documentation of the Museum, and he responded in a letter from which I will quote two sentences: “It is a masterwork beyond the obvious: in the worthiness and simplicity of the text. And what lies behind it is reckoned as even more: the warm sincerity and faithful devotion over decades.” You can imagine how these words moved us. I was also happy to sense that I had given real pleasure to my honored teacher. His approval strengthened me against many hostilities and difficulties that assailed me from other sides.

In 1958 I invited representatives of musical instrument collections to a meeting at the congress of the International Musicological Society in Cologne. It was the first initiative in the creation of an international organization of organologists. We sent a telegram to Curt Sachs with our greetings. I reported our intentions to him in a lengthy letter and received a prompt answer. He did not engage in these plans, however, probably because his health was already greatly weakened; he commented only: “With the exception of my [research on] chromatic renaissance trumpets, I have been on inactive duty for eighteen years and am all the more proud that you have remembered me. It goes without saying that my warmest wishes are with you. And also as ever. Your old Curt Sachs.” This was his last letter to me.

This first meeting bore fruit in fact, as the plan for an international association of museums and collections of musical instruments found enthusiastic favor with all of the participants. Thus, further work was done on a wider scope, and with the help of John Henry van der Meer (The Hague) and Claudie Marcel-Dubois (Paris), it was possible to establish CIMCIM in Paris in the summer of 1960. That it has developed into a respected and useful organization over the course of several decades is for me a great satisfaction. I hope that this development will continue on, and I thank you for recognizing my efforts in the forming of this organization by presenting me with the Curt Sachs Award for 2000. May CIMCIM also serve to the advantage of the work and goals of the American Musical Instrument Society, to which I express my wishes for beneficial and successful progress into the future.

—Alfred Berner

To My Fellow Members of AMIS

I have been coming to AMIS meetings ever since I was honored in 1993 with the Curt Sachs Award, but I had not intended to come this year until I learned who was going to be this year’s Award winner: Alfred Berner. Though I knew he would not be present, I wanted to pay respects towards a man to whom we owe a great debt of gratitude.

I met Alfred Berner for the first time in 1959 at the joint meeting of the Galpin Society and the International Association of Music Libraries held in Cambridge. I was then at the beginning of my career and looked up to those present at that meeting whom I considered “monuments” in the field of musical instruments: Mme de Chambure (the private collector who later became curator of the Paris collection), Emanuel Winternitz (New York), John Henry van

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Saturday morning, November 4, we will join with the Historic Brass Society in the session "Organology and Brass Instruments," chaired by J. Kenneth Moore and featuring Howard Weiner, Niles Eldredge, Herbert Heyde, and Arnold Myers. Saturday afternoon will bring another joint session, this time with the Canadian Society for Traditional Music. Chaired by William E. Hettrick and entitled "Wind and String Instruments of Several Cultures," it will feature papers by James B. Kopp, Jennifer Gregory, William Waterhouse, Henry Johnson, and Yves Le Guével. Finally, the fall meeting of the AMIS Board of Governors will take place on Sunday morning, November 5.

The entire schedule of paper sessions and other events and activities to be presented by all of the societies participating in *Toronto 2000: Musical Intersections* may be viewed on the special website set up for this meeting, <www.utoronto.ca/conf2000/>, which also contains information on registration, hotel and travel reservations, and other features of the city of Toronto. This information, along with a registration form, will be mailed separately to all AMIS members this summer, but a brief summary is also given here, as follows.

The registration fee for the meeting is \$US 90 or \$CAN 132 (\$US 55 or \$CAN 80 for students or retired persons) if made on-line, postmarked, or faxed on or before September 30. After September 30, the fee is \$US 120 or \$CAN 175 (\$US 70 or \$CAN 103 for students or retired persons). The following two hotels have been selected for the meeting:

Sherraton Centre (\$CAN 162.00 + taxes for single/double) 123 Queen Street West, Toronto, ON, Canada

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der Meer (at that time curator at the Haags Gemeentemuseum and later curator in Nürnberg), Henrik Glahn (Copenhagen), and Alfred Berner.

The fact that we are meeting today seems perhaps obvious to us all, but this was certainly not the case in 1959, when we people interested in musical instruments met thanks to the Galpin Society. But responsibilities are quite different for those in charge of public collections, which should open their treasures to scholars, musicians, and instrument makers in order to promote a better understanding of music performance.

In those days musical instruments were considered as tools and not as valuable objects that could provide valuable information. The approach changed during the second half of the twentieth century from a complete desert, where only occasional interest would provide temporary relief, to a well organized system, allowing collections to unveil in optimal conditions their secret sources.

Alfred Berner, representing an institution where Curt Sachs and Erich von Hornbostel were his predecessors, had tried to form a group of scholars with interests in organological problems. But unlike Curt Sachs, who had to leave Germany, Alfred Berner was confronted with war and post-war situations in a country that had lost the war. I was present at very delicate discussions with representatives of those countries that had survived German occupation, discussions about what languages to use in official publications: only French, English, or Spanish could be used, since those were—together with Russian and Chinese—the official languages of UNESCO.

When finally CIMCIM was founded in 1960 as an international committee for musical instruments of UNESCO (ICOM), most of the founding members were appointed officers of the Board, except for Alfred Berner, who had been forgotten.

I will always remember Alfred Berner as a kind human being, but the several qualities of Alfred Berner for which we honor this prominent scholar today are certainly his profound insight and perspicacity in defining clearly the problems, his perseverance in the cause he believed in, notwithstanding difficulties and opposition.

Thank you, Mr. President, for allowing me to pronounce these few words.

—*Jeannine Lambrechts-Douillez*

Letter of Alfred Berner to Curt Sachs

Z. Zt. Arnbruck, Bayerischer Wald, d. 16. 8. 58

Lieber Herr Professor Sachs!

Durch verschiedene Umstände bedingt, kommt mein diesjähriger Geburtstagsbrief mit erheblicher Verspätung. Dafür haben Sie aber hoffentlich das Geburtstagstelegramm aus Köln rechtzeitig erhalten. Es war der Gemeinschaftsgruß einer Gruppe, zu der sich Winternitz (New York), Emsheimer (Stockholm), Glahn (Kopenhagen), Nef (Basel), Cervelli (Rom), Wachsmann (London), van der Meer (Den Haag), Gerson-Kiwi (Israel) und andere, dazu natürlich ich selbst und meine Mitarbeiterin, I. Otto, auf dem Kongress der IGMW zusammengefunden hatten. Und es war wieder so, daß Sie in dieser Runde in absentia den geistigen Mittelpunkt bildeten. Ich möchte hier nur nochmals wiederholen, daß wir Ihrer mit Liebe und Hochachtung gedacht haben und unser Glückwunsch aus vollem Herzen kam.

Der Kongress schien mir durch die Teilnahme einer ganzen Reihe von Vertretern verschiedener Musikinstrumenten-Sammlungen die beste Gelegen-

heit zu bieten, einmal im engeren Kreise zusammenzukommen. So hatte ich denn die Initiative zu einer solchen Besprechung ergriffen und freute mich, feststellen zu können, daß damit ein von allen gehegter Wunsch erfüllt wurde. Natürlich konnte auf dieser mehr oder weniger improvisierten Sitzung bei der Kürze der Zeit noch nichts Endgültiges entstehen, aber der erste Anstoß ist gegeben, und weitere Vorbereitungen mit nun schon konkreten Zielen werden getroffen. Wir sind doch alle davon überzeugt, daß—es liegt ja im Zuge der Zeit—auch die Musikinstrumenten-Sammlungen der verschiedenen Länder ein internationales Forum bilden oder sich innerhalb eines größeren irgendwie zusammenschließen müssen, um die Voraussetzungen zu schaffen, größere Aufgaben durchzuführen und für ihre Anliegen das nötige Gehör zu finden. Es soll jedenfalls der Versuch gemacht werden, der sich hoffentlich lohnen wird auch in der Richtung, daß er der immer wieder anzutreffenden Vernachlässigung der Musikinstrumente in Sammlungen und Museen entgegenwirkt.

Mein Vorhaben, Ihnen gleich nach dem Kongress aus Berlin zu schreiben, wurde leider durch eine die Arbeit sehr behindernde Erkrankung—Nesselfieber—zunichte. Noch nicht ganz gesund, trat ich meinen Urlaub an und bin mit meiner Familie seit einigen Wochen in einem Dorf im Bayerischen Wald, wo wir uns in der Landluft und auf Ausflügen in herrlich einsame Bergwälder gut erholen. Nächste Woche wird nun diese schöne Zeit beendet sein.

Unserer Sammlung geht es weiterhin gut; sie erfreut sich oft eines so starken Zuspruches, daß die Bewältigung der notwendigen Führungen schwierig wird und die wissenschaftliche Arbeit hemmt. Weitere Hilfskräfte wären sehr nötig, ihre Bewilligung ist aber in absehbarer Zeit nicht zu erwarten.

Ich hoffe, daß Sie selbst, lieber Herr Professor, auch in diesem Sommer wieder außerhalb der Stadt Erholung gefunden haben und sich bester Gesundheit erfreuen. Mit vielen guten Wünschen und herzlichen Grüßen bin ich in alter treuer Ergebenheit stets

Ihr

[signed] Alfred Berner

Presently in Arnbruck, Bavarian Forest, August 16, 1958

Dear Prof. Sachs,

My birthday letter this year has been considerably delayed because of various circumstances. In its place, however, I hope you received the birthday telegram from Cologne on time. It was the collective greeting of a group that met at the congress of the International Musicological Society: Winternitz (New York), Emsheimer (Stockholm), Glahn (Copenhagen), Nef (Basel), Cerrelli (Rome), Wachsmann (London), van der Meer (The Hague), Gerson-Kiwi (Israel), and others, among them, of course, myself and my co-worker I. Otto. And again, the fact was that you, in absentia, were the spiritual center of this circle. I would just like to reiterate here once again that we remembered you with love and respect, and that our congratulation was most heartfelt.

The congress seemed to me, through the participation of a large number of representatives of various musical instrument collections, to be the best opportunity for us to assemble altogether in a close circle. Thus, I had taken the initiative to plan such a conference, and I was glad to be able to ascertain that it fulfilled a wish that we all had cherished. Naturally, because of the

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M5H 2M9. Phone: 800-325-3535 or 416-361-1000.

Toronto Hilton (\$SCAN 156.00 + taxes for single/double) 145 Richmond Street West, Toronto, ON, Canada M5H 2L2. Phone: 800-671-9981 or 416-869-3456.

We look forward to seeing a good turnout of AMIS members at this unique meeting, which promises to bring together the largest and most diverse group of musical scholars ever assembled on the continent of North America. Be sure to indicate your AMIS affiliation when you register.

AMIS Sessions at Toronto 2000: Musical Intersections

**Friday Morning, November 3,
9:00–11:10 a.m.**

**Historical Stringed Keyboard
Instruments**

Chair: Edwin M. Good

Edward L. Kottick: The “Specious Uniformity” of Eighteenth-Century German Harpsichords

Margaret Hood: Beethoven’s Pianos in the *Konversationshefte*

Eva Badura-Skoda: The Sound of Chopin’s Pianos

Stephen Birkett and William Jurgen-son: General Principles and Practice of Historical Stringed Keyboard Instrument Design

**Friday Morning, November 3,
11:20 a.m.–12:00 p.m.**

**Show and Tell: Regarding Musical
Instruments**

Chair: Beth Bullard

**Friday Afternoon, November 3,
1:30–5:00 p.m.**

Early Music in the Curriculum

Joint AMIS/AMS/CMS/HBS Panel

Chair: Thomas Kelly

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AMIS Sessions at Toronto: 2000 *continued*

Anne McLucas, James Grier, Jeffery Kite-Powell, Gerald Hoekstra, Cecil Adkins, Margaret Sarkissian, Kate van Orden, John Wallace, and Ross Duffin

**Saturday Morning, November 4,
9:00 a.m.–12:00 p.m.**

Organology and Brass Instruments

Joint AMIS/HBS Session

Chair: J. Kenneth Moore

Howard Weiner: The Soprano Trombone Swindle

Niles Eldredge: The French Connection: Origin and Early Days of Périnet-valved B-flat Cornet Design

Herbert Heyde: The Right Measure: How Brass Instrument Makers of the Nineteenth Century Decided on Dimensions of the Bore

Arnold Myers: Did Sax Invent the Saxhorn?

**Saturday Afternoon, November 4,
2:00–5:00 p.m.**

Wind and String Instruments of Several Cultures

Joint AMIS/CSTM Session

Chair: William E. Hettrick

James B. Kopp: The Nascent French Bassoon, the Poitevins, and Louis XIII

Jennifer Gregory: Irish Identity through the Harp Tradition

William Waterhouse: Samuels' "Ærophor": History, Reception, Rejection

Henry Johnson: The *Yanagawa shamisen* and Its Place in Japanese Music: An Exploration of Tradition, Revival, and Identity in Instrument Structure

Yves Le Guével: L'implantation de l'accordéon au Québec; des origines aux années 1950

Curt Sachs Award *continued from p. 7*

shortness of time, nothing conclusive could arise out of this more-or-less improvised meeting, but the first initiative has been made, and further arrangements, surely with more concrete goals, will be found. In fact, we are all convinced that in the fullness of time, all of the musical instrument collections of the various countries must establish an international forum or in some way band together within a large organization to create the basis for realizing greater accomplishments and finding the necessary way to make their concerns known. In any case, the attempt must be made, which it is hoped will also be worthwhile toward the goal of counteracting the neglect—encountered again and again—of musical instruments in collections and museums.

My intention of writing to you from Berlin right after the congress unfortunately came to naught as a result of an illness, nettle rash, which greatly hindered my work. Not yet entirely cured, I set forth on vacation and for several weeks have been with my family in a town in the Bavarian forest, where we recuperate well in the country air and on rambles through magnificent solitary mountain woods. But next week this lovely time will be over.

Our collection continues to do well; often it enjoys such a large clientele that the managing of the necessary tours becomes difficult and hampers the scholarly work. Additional employees would be very much needed, but permission for them is not to be expected in the foreseeable future.

I hope, dear Professor, that you yourself have also found recuperation outside the city this summer and are enjoying the best of health. With many good wishes and heartfelt greetings, and in long-standing, faithful devotion, I am ever
your

[signed] Alfred Berner

Letter of Curt Sachs to Alfred Berner

Columbia University
in the City of New York
New York, 27, N.Y.
Department of Music
[printed letterhead]

August 22, 1958

Liber [sic] Dr. Berner!

Eben kommt Ihr freundlicher Brief von New York. Ich bin wie immer in Cambridge, wo ich zwar keine Landluft und keine Wanderwälder habe, aber eine Gartenstadt mit uralten Bäumen und ein bequemes Professorenhaus in guter Lage. Auch ich bin in Rekonvaleszenz. Nach einem gesundheitlich ziemlich schlechten Jahr, wurde ich im Juni an Nierensteinen operiert und Mitte Juli nach Cambridge beurlaubt. Nach Wochen von faulem Liegen in der Sonne habe ich mich gut erholt; die Wunde hat sich geschlossen, und die Schmerzen sind vorbei. Fragen Sie mich nicht was ich in dieser Zeit gearbeitet habe.

Ich danke Ihnen sehr für das Telegramm aus Köln, hinter dem ich Sie nicht vermutat [sic] hatte. Mit Ausnahme meiner chromatischen Renaissancetrompeten bin ich nun seit achtzehn Jahren in der Reserve und bin um so mehr stolz auf Ihr Gedenken. Selbstverständlich sind meine wärmsten Wünsche mit Ihnen.

Und auch sonst. Ihr alter

[signed] Curt Sachs

Columbia University
in the City of New York
New York 27, N.Y.
Department of Music

August 22, 1958

Dear Dr. Berner,

Your kind letter has just come from New York. As always, I am in Cambridge [Massachusetts?], where I in fact have no country air and no woods for walking, but a city garden with ancient trees and a comfortable professor's house in a good location. I also am convalescing. Following a year of poor health, I had a kidneystone operation in June and went to Cambridge for recuperation in mid July. After weeks of lazy lying in the sun I have recovered well; the wound has closed, and the pains have stopped. Don't ask me what work I have done during this time.

Thank you very much for the telegram from Cologne, which I had not supposed you to be involved with. With the exception of my [research on] chromatic Renaissance trumpets ["Chromatic Trumpets in the Renaissance," *The Musical Quarterly* 36 (1950): 62-66], I have been on inactive duty for eighteen years and am all the more proud of your remembering me. It goes without saying that my warmest wishes are with you.

And also as ever. Your old

[signed] Curt Sachs

Show and Tell at Toronto 2000: Musical Intersections

AMIS members who will be attending the meeting in Toronto in November are encouraged to bring an unusual and/or remarkable musical instrument or related material to display and briefly talk about during the session "Show and Tell: Regarding Music Instruments," which is scheduled for late Friday morning, November 3.

This session will be chaired by **Beth Bullard**, who will be pleased to take reservations from those who wish to participate, but must hear from them by October 6, 2000. She can be reached at:

364 West South Street
Carlisle, PA 17013-2826
Phone: 717-243-9154 or 717-
245-1568
Fax: 717-245-1937
E-mail: <bullardb@dickinson.edu>

Society for Seventeenth-Century Music to Hold Conference at Lancaster, April 19–22, 2001

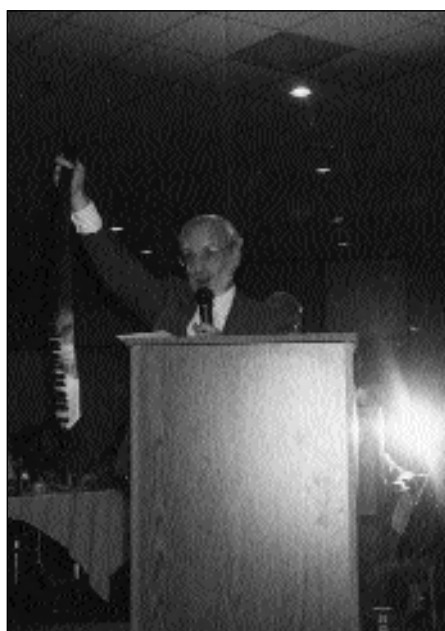
The Society for Seventeenth-Century Music will hold its ninth annual Conference on April 19–22, 2001, at Franklin & Marshall College in Lancaster, Pennsylvania. Proposals on all aspects of seventeenth-century music and music culture are welcome, including papers dealing with other fields as they relate to music. In view of the location and the possibility of visits to the reconstructed Anabaptist cloisters in nearby Ephrata, the program committee also encourages proposals on Colonial American and Germanic topics. A prize will be awarded for the best paper presented by a student. Presentations may take a variety of formats, including papers, lecture-recitals, workshops involving group participation, and roundtable discussions. Papers will be limited to 20 minutes and lecture-recitals to 45 minutes. It is the policy of the Society to require a year's hiatus before presenters at the previous meeting may be considered for another presentation.

Five copies (four anonymous and one identified with the name, address, telephone, fax, and e-mail address) of an abstract of not more than 350 words, postmarked by October 1, 2000, should be sent to Gregory Barnett, School of Music, Voxman Music Building, Box 1006, University of Iowa, Iowa City, IA 52242-1795. Abstracts from outside the United States and Canada may be sent by fax (one copy only) to 319-335-2637. Tapes (audio or visual) supporting proposals for lecture-recitals are welcome.

AMIS Auction News

Members who regularly attend AMIS annual meetings look forward to the entertaining auction that traditionally follows the final banquet. This year's lively sale, at which a working sousaphone sold for \$100, raised a record \$4000 to support the Society's activities. Auction proceeds are currently invested to accumulate income for the AMIS funds that support travel to annual meetings (for Gribbon and Sachs Award recipients) and publication prizes (Bessaraboff and Densmore); this year alone, eleven students attended the annual meeting thanks to Gribbon Awards, and seven of these enthusiastic young persons themselves took part in the auction as buyers or donors. The perennial success of these events, which over the past nine years have generated more than \$25,000, depends entirely on our members' open-hearted generosity.

Donations of articles for the AMIS auction are tax-deductible at



Auctioneer Laurence Libin displays an incredible bargain

Photo by John J. McCardle

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Sabine K. Klaus Receives the Society's Frances Densmore Prize for 2000

As part of the festivities during the banquet at our recent annual meeting in Lisle, Illinois, AMIS Vice President Kathryn L. Shanks Libin presented the Society's Frances Densmore Prize for 2000 to Sabine K. Klaus for her article "German Square Pianos with Prellmechanik in Major American Museum Collections: Distinguishing Characteristics of Regional Schools in the Late Eighteenth and Early Nineteenth Centuries," which appeared in the *Journal of the American Musical Instrument Society* 25 (1998), pp. 27–80. The Frances Densmore Prize honors distinguished article-length studies of musical instruments in the English language.

We reproduce here the statement made by Dr. Klaus on this occasion, followed by a short sketch of her academic and scholarly career.

Dear ladies and gentlemen:

Of course I am very happy and feel very honored to accept the 2000 Frances Densmore Prize for my article on German square pianos with *Prellmechanik* in American museum collections. This article and a second one, dealing with square pianos with *Stoßmechanik*, which I also hope to publish in the *AMIS Journal*, are the result of a one-year research fellowship in 1995/96 provided by The Metropolitan Museum of Art in New York. I am most grateful to this institution and to Laurence Libin for arranging this study possibility. I also want to thank Thomas G. MacCracken for his great job in editing the article. While there is certainly an awareness of holdings of square pianos in European museums, the idea behind this research project was to draw more attention to the richness of American museum collections with respect to the early history of the piano in Germany.

Square pianos seem to be a very humble subject, and I am somehow surprised that one could win a prize with such a topic. Square pianos of the eighteenth and early nineteenth centuries belonged to the domestic sphere of musical activities of the blossoming bourgeoisie. These small pianos were usually found in neither the aristocratic salon (the square piano of Catherine the Great, which Laurence Libin spoke about yesterday, was an exception) nor the concert hall. Square pianos were the classical students' and women's instruments of the time. As such, however, they were highly valued because of their tonal variety, which was due to the presence of many registers, the so-called *Veränderungen*. This is the reason that Philipp Jacob Milchmeyer (1749–1813) recommended the square piano, not the grand piano, in his piano tutor, *Die wahre Art das Pianoforte zu spielen (The Best Way of Playing the Pianoforte)*, published in Dresden in 1797. He states: "If one has the choice among instruments of different kinds, I would recommend to prefer the small square pianoforte above the larger one. The large one needs more space, . . . and has fewer registers [*Veränderungen*] than the smaller ones. But the registers have such a great effect and achieve more and more applause" (p. 57).

The piano conference in Vermillion two weeks ago showed that we are more and more aware of the historical importance of these humble little pianos, which were not just a side track, but mainstream instruments provoking new sound ideas to composers and musicians. So, I would be very happy to attract the attention of restorers, musical instrument builders, musicians, and musicologists to the fascinating sound still mostly hidden in these square pianos.

—Sabine K. Klaus



Kathryn L. Shanks Libin (right) presents Densmore Prize to Sabine K. Klaus (left)

Photo by John J. McCardle

Sabine K. Klaus holds both M.A. and Ph.D. degrees from Tübingen University, where she specialized in the history of stringed keyboard instruments, with a particular emphasis on those in the Munich Stadtmuseum. In 1995/96 she held an Andrew W. Mellon fellowship at The Metropolitan Museum of Art in New York. She worked as scientific assistant in the department of historical musical instruments at the Germanisches Nationalmuseum

in Nuremberg, the Historical Museum in Basel, and as a consultant at the Technisches Museum in Vienna. In 1999 she was appointed as the first Joe and Joella Utley Curator of Brass Instruments and Professor of Music at America's Shrine to Music Museum, University of South Dakota, in Vermillion. Her publications cover a variety of organological topics, ranging from stringed keyboard instruments to bowed instruments, brass instruments, and free-reed instruments.

A Message from the President

I want to thank Robert Green again publicly for organizing and hosting a very successful meeting in Lisle, Illinois. In addition to the excellent papers and performances, AMIS members in attendance enjoyed private visits to the mechanical instrument collections of Jasper Sanfilippo and James Krughoff. AMIS again thanks these individuals for their kind hospitality and memorable demonstrations of the instruments.

At the Board of Governors meeting a number of important decisions were made that will impact the Society. We decided to consolidate our publications and membership office with A-R Editions, Inc., in Madison, Wisconsin. The change is effective July 1, 2000. A-R Editions has been publishing our excellent *Journal* for several years, and after discussions with them about other services they could provide AMIS, the Board felt it in the long-range interests of the Society to make the consolidation mentioned above. One result of this change is the new look of our *Newsletter*. Our editor, William E. Hettrick, has been working closely with the professional staff at A-R Editions to bring about these improvements.

The Board prudently considered the costs involved and compared these to what the Society was currently incurring. As we looked carefully at the income the Society receives primarily from membership dues, supplemented by advertising in our publications, sales of back issues, and interest

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AMIS Auction *continued*

fair market value, and payments in excess of fair market value are also deductible as allowed by law; receipts are provided. Items sold typically include instruments and things made from them, instrument accessories, books, catalogues, journals and other publications, recordings, sheet music, jewelry and other ornaments in the form of instruments, neckties and scarves decorated with instruments, musical toys, and just about anything portable and decent that relates in some way to our interests. In addition, members often donate services such as guided tours of collections, instrument tunings, appraisals, foreign language translations, bed-and-breakfast accommodations in exotic locations (this year including Oxford and Vienna), and other valuable offerings. Depending on the number of contributions, part of the event sometimes takes place before the banquet as a silent auction, where participants can repeatedly submit written bids until a deadline at which the last and highest written bid wins. Successful bids normally range from ten to two hundred dollars; this year fourteen buyers each paid \$100 or more for all their purchases.

AMIS auctions generate some incredible bargains as well as a lot of fun, but the main objective is to involve members in supporting worthwhile activities that otherwise would have to be funded through dues. It is not necessary to attend the annual meeting in order to contribute; by prior notice to the local-arrangements team, objects and services can be sent ahead of time to the auction site. So look around for some instrument-related items to donate, and watch this *Newsletter* for information about next year's gathering in Asheville.

News of Members

John A. Rice recently received the Otto Kinkeldey Award from the American Musicological Society for his book *Antonio Salieri and Viennese Opera* (University of Chicago Press, 1999). Both he and **Jane Schatkin Hettrick** presented papers at the international conference "Antonio Salieri (1750–1825) e il teatro musicale a Vienna: Convenzioni, innovazioni, contaminazioni stilistiche," held in Legnago, Italy (the composer's birthplace) on April 18–19, 2000.

Cecilia Brauer is featured in the program "Franklin's Armonica," which was rerun several times during the month of June on the History Channel in its series "Lost and Found."

Sam Quigley, formerly Manager of Collections Information at the Museum of Fine Arts, Boston, has accepted the position of Collections Director at the San Francisco Museum of Modern Art. In his new position he will be one of three division heads reporting to the Deputy Director. His responsibilities will include activities concerning the permanent collections: registration, documentation, conservation, the research library and archives, the photography studio, the database, and the development of the Museum's website.

Strike Up the Band!

Jack Hall was a British sailor who couldn't pick, strum, or draw a bow, but when it came to building string instruments, he had a unique and unusual talent. Every inch of the instruments he built is made entirely with used wooden matchsticks. Yes, dead matches!

Jack, a seaman in the Merchant Navy, conceived the idea out of boredom. In the 1930s, he served as a

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President's Message *continued from p. 11*

on investments, it was apparent that our small surplus of cash on hand was rapidly diminishing. The Board thus unanimously voted to raise the individual and institutional dues rates by \$10 per year and spouse/partner rates by \$5 per year, to be effective January 1, 2001. Student rates will remain the same. We noted that the Society's dues structure had been constant for at least the past ten years, but that costs of postage and paper had increased dramatically. For example, the cost of producing the *Newsletter* had doubled in the past five years. By bringing our basic publication and membership services to a central location, the Society will benefit from the A-R Editions professional staff and state-of-the-art computer facilities. The Board felt that the services that A-R Editions can provide AMIS will increase our ability to pursue more effectively the Society's mission and goals.

In the coming months a new membership brochure and an augmented website will be developed. We encourage all AMIS members to invite their friends and colleagues who have similar interests in musical instruments to join with us. I would particularly ask AMIS members who also belong to instrument-specific societies to share our unique aspects with other members of these organizations. Sometimes our musical friends are not sure of AMIS's purpose and mistakenly think that the Society has to do only with American instruments. Please attempt to correct this perception by more clearly informing our friends that AMIS is "an **international** organization founded in 1971 to promote the study of the history, design, and use of musical instruments in **all cultures** and from **all periods**" (AMIS Mission Statement, emphasis added).

I want to thank the members of the Board of Governors, the Appointed Officers, and all those who serve on the various committees for their enthusiastic support. We believe that AMIS is a vital organization that will continue to grow in influence and importance. The changes outlined above are the first steps in achieving these goals.

AMIS will be participating in a special interdisciplinary meeting of musical societies in Toronto, Ontario, this coming November. It will be a unique experience for AMIS members to meet with musicians from a number of different organizations. The AMIS part of the program is outlined in this *Newsletter*. All members will be receiving registration materials for this meeting during the summer.

Please plan to join with us next year in Asheville, North Carolina, May 30 through June 2, 2001, for our regular annual meeting. Laurence Libin and his committee are planning a super meeting in an area of the country that AMIS has not visited for many years. The 2002 meeting will be in Boston under the leadership of Darcy Kuronen. Preliminary plans are being discussed for a joint meeting with the Galpin Society in England, perhaps as early as 2003. More will be announced in the *Newsletter* as these plans develop.

It is an honor for me to serve as your president. Suggestions are always welcome. Please contact me with your ideas or if you are willing to serve the Society in any capacity. My address is 2220 N. 1400 E., Provo, UT 84604; home phone 801-377-3026; office phone 801-378-3279; office fax 801-378-5973; and e-mail <ehp@email.byu.edu>.

—Harrison Powley

Minutes of the Society's Annual Meeting (Business Session), May 19, 2000

The Annual Meeting of the American Musical Instrument Society was called to order by President Harrison Powley on Friday, May 19, 2000, in the Atrium Room of the Radisson Hotel, Lisle, Illinois, at 1:25 p.m. Approximately 55 members were in attendance.

Marlowe Sigal moved the minutes of the June 19, 1999, Annual Meeting be approved as printed in the June, 1999, *Newsletter*. The motion was seconded by Edwin Good and passed.

President Powley announced that the Board of Governors had decided at their meeting on Wednesday, May 17, 2000, to move the Membership Office from Academic Services in Canton, Massachusetts, to A-R Editions, Inc., Madison, Wisconsin. The company, which now publishes the *Journal*, will also publish the *Newsletter* and *Membership Directory*, handle renewals of memberships and new memberships, and may be able to handle the updating of information on the website.

Treasurer Robert E. Eliason announced that the Society is in a strong fiscal position, but the increase in the cost of printing publications and mailing them has made it necessary for the Board of Governors to increase the regular membership dues by \$10.00, beginning in January, 2001. The value of the Endowment Fund which funds student scholarships to participate in the Annual Meeting has reached \$138,000, with the income supporting eleven students this year. Cecil Adkins moved the Treasurer's report be accepted, with a second by Albert R. Rice. The motion passed.

Dr. Powley expressed the thanks of the Society to Robert Green, Local Arrangements Chair for the meeting. He also reminded the members about the banquet on Saturday evening, after the day's visit to the Sanfilippo collection, with the presentation of the Curt Sachs Award and the Frances Densmore Prize, and, of course, the auction. He said that the meeting would conclude after the visit on Sunday to the Krughoff collection of mechanical instruments. He thanked Kathryn Libin, Vice President, for chairing the long-range planning committee, Jeannine Abel for her excellent work as Secretary, Robert Eliason, Treasurer, for his management of the Society's finances, and all others who have served the Society on the various committees during the past year.

The following members gave reports.

Laurence Libin briefly described the plans for the Annual Meeting to be held at the University of North Carolina at Asheville, May 30 through June 2, 2001. A detailed program schedule will be included in the winter, 2001, *Newsletter*.

Darcy Kuronen invited the Society to Boston in 2002. More information will be coming in the future.

Charles Mould, representing the Galpin Society, invited AMIS to a joint meeting in the United Kingdom during the summer of 2003. Tentative program centers will be Edinburgh, Oxford, and London.

William E. Hettrick, AMIS Program Chair for the "Toronto 2000: Musical Intersections" meeting to be held the first week of November, 2000, outlined the proposed schedule of sessions in which AMIS will be involved.

President Powley thanked the Curt Sachs Award Committee, Herbert Heyde, Chair, Darcy Kuronen, and André Larson, for their decision that the award should be given this year to Alfred Berner.

deck hand on the American-owned tramp steamer *Eastwick*. Daily routine in those days was monotonous, and during the long off-duty hours there was literally nothing to do. As Jack explained, "You had to make your own amusement or you either went mad or melancholy."

With a natural sense of tidiness, Jack picked up matchsticks from around the ship, discarded by his fellow crewmen. Then, sitting at the small mess table, he idly passed the time laying them out into various patterns, when the thought struck him that enough of them, glued together, would make a board that could be put to some useful purpose. He contrived a glue pot (an empty tobacco tin and an old saucepan from the ship's galley) and, with carpenter's glue and a small collection of used matchsticks, built his first layer of timber. Unfortunately, this attempt proved unsuccessful; it didn't provide enough strength to work with. Undeterred, Jack continued to experiment and glued a second layer crosswise. Success! He was rewarded with a sturdy two-ply board, and a new idea was born.

Jack began building his matchstick instruments in response to a challenge from a shipmate, who jokingly said, "Why don't you make a fiddle and strike up a tune?" "Why not?" thought Jack with a grim determination. An SOS went out to his relatives and friends, pleading with them not to throw away their matchsticks, but to send them to him as, and when, convenient. From then on, whenever the *Eastwick* arrived in port, he could depend on his mail containing packets of used matchsticks.

Jack had no carpentry skills and no knowledge of instrument making, so while his ship was in port, he would go ashore and check out a pawnshop to study the measurements, weight, and feel of a fiddle. Then back to the ship with his rudimentary

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Strike Up the Band *continued*

pencil sketches and measurements, to begin his self-imposed task. Working five hours a day for six months, he singly glued together more than 20,000 matchsticks (with approximately three pounds of carpenter's glue) that he whittled down to 14,000 to complete the fiddle, with another 1,000 each forming the chinrest and bow. Although he was no musician (he couldn't read or play a single note), it was nevertheless a proud moment for him when he walked into the ship's mess room, tuned up the fiddle, and played a few off-notes to the rousing acclamation of his shipmates. What had started out as a challenge now became a compulsion: between 1936 and 1939, he built, in turn, a Neapolitan mandolin, an acoustic guitar, a larger twelve-sided flat-back mandolin of his own design, and a tenor banjo.

"Building the instruments proved more difficult than I could ever have imagined," Jack declared. In addition to problems not encountered by traditional luthiers—such as stormy seas tossing Jack, the ship, and the matchsticks about, as well as shipmates needing the mess-room table to eat on—he persevered. His biggest obstacle was the curved portions required for the body of the fiddle, the bowl back of the mandolin, and the banjo's resonator. He solved this by soaking the matchsticks in water until they became softened; it was then possible to bend them individually by hand. However, as he confessed, "More of them snapped in two than bent in the process." Once glued together, the bent matchsticks were weighted into shape with the aid of flat-irons, firebricks, and pans of water to apply pressure in the right places.

As Jack said, "With no conventional tools, it was just a question of improvising the whole time." Carving was done with a knife, a file, and a cut-throat razor; finishing

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Minutes *continued from p. 13*

The Publication Prizes Committee, Edmund A. Bowles, Chair, Barbara Owen, J. Kenneth Moore, and Carolyn Bryant, have awarded the Densmore Prize to Sabine K. Klaus for her article, "German Square Pianos with *Prellmechanik* in Major American Museum Collections: Distinguishing Characteristics of Regional Schools in the Late Eighteenth and Early Nineteenth Centuries," in the *Journal of the American Musical Instrument Society*, vol. 24, 1998.

Dr. Powley pointed out that the success of the William E. Gribbon Memorial Award for Student Travel Committee, headed by Margaret Downie Banks, is evident with eleven students, from several institutions, attending this meeting.

He thanked the members of the Publications Review Committee, Laurence Libin and Cecil Adkins. Carolyn Bryant reported for the Archive Committee, which included Cynthia Adams Hoover, that arrangements are being finalized with the University of Maryland to house the archives of the Society. She noted the need of an archivist to handle the material.

President Powley thanked the appointed officers, Thomas G. MacCracken, Editor of the Journal, Carolyn Bryant, *Journal Review Editor*, and Peggy F. Baird, *Journal Manager*. He also noted the work of *Newsletter Editor*, William E. Hettrick, Membership Registrar, Albert R. Rice, and Webmaster, Sam Quigley, who is stepping down from that position, due to a change in employment.

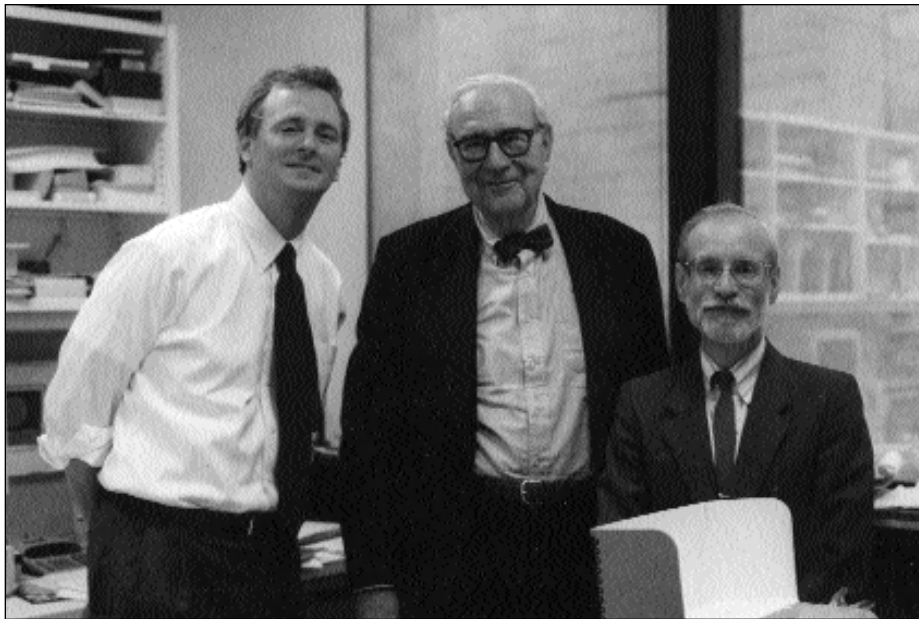
Election results were as follows: Jeannine Abel and Robert Eliason were re-elected to one-year terms as Secretary and Treasurer, respectively. Kathryn Widder and Robert Green have completed their terms on the Board of Governors. Darcy Kuronen was elected to a second term of three years. Beginning three-year terms are J. Kenneth Moore, Edwin Good, and Janet Page.

It was noted that long-time member Kermit Welch was not able to attend the Annual Meeting this year due to illness. Dr. Powley wished him well and hoped he would join us next year.

The meeting adjourned at 1:52 p.m.

Respectfully submitted,
Jeannine E. Abel, Secretary

Personal Archive of Henry Z. Steinway Given to Metropolitan Museum



Henry Z. Steinway (center) flanked by Kenneth Soehner, Chief Librarian (left), and Laurence Libin, Research Curator (right), at The Metropolitan Museum of Art in March, 2000

Photo by Linda Seckelson

Henry Ziegler Steinway, the great-great-grandson of the founder of Steinway & Sons, has presented his personal archive of Steinway & Sons documents to The Metropolitan Museum of Art, New York. The archive, comprising 5.8 linear feet (14 boxes) of Steinway piano catalogues, sales literature, parts and service manuals, promotional material, and related articles dating back to 1865, has been catalogued and is accessible to scholars at the Museum's Thomas J. Watson Library.

Musical Instrument Holdings in San Gabriel Valley History Museums

Uncovering the many musical instruments that we suspect are out there is a daunting challenge. Most of us derive much pleasure from the occasional "find." For instance, in a historic house in Geneva, New York, I "found" (they already knew they had it, of course) a Nunns & Clark grand that so far is apparently the oldest American-made grand piano, something never suspected by its curator. But this is haphazard. A more systematic approach was illustrated by Darcy Kuronen's report at the 1998 AMIS meeting of his survey of musical instrument holdings in New England's museums. I decided to apply the same approach to a very small slice of the museum population—the local history museums in California's San Gabriel Valley, where I live, and where I am curator of the Duarte Historical Museum. I wish to thank Albert R. Rice for his helpful comments during this project.

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Strike Up the Band *continued*

touches were accomplished with sandpaper, before the varnish seal was applied.

A striking characteristic of Jack's work is the beautiful ornamentation. When asked how he created these ingenious designs, he replied, "This gave me much more work. I sorted out and hand-picked from the piles of matchsticks only those with even-sided, square burnt ends. Then every one of them had to be individually cut down to variable measured lengths, so that I could interlock the blackened, burnt match-heads to form decorative patterns."

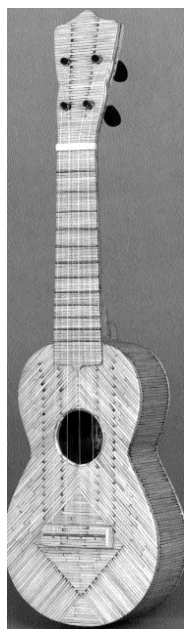
On the subject of his instrument cases, Jack said, "I received so many matchboxes that people had sent to me with the matchsticks, the idea came to me while building the fiddle, that, if I carefully prise open the matchboxes and lay them flat, they could be used for this purpose." "With hindsight," he sighed, "my biggest regret was painting the outside casing black. I did this because I felt embarrassed to be seen ashore carrying a big box of matches." Opening the black instrument cases, however, reveals more exquisite patterns resulting from laying out the brand names and logos on the various matchboxes.

The outbreak of World War II curtailed Jack's matchstickology. He was discharged in 1945 and, once back in civvies, never found the time again to return to his great passion with the same intensity. The instrument collection went into the attic until 1951, when it was displayed at the Festival of Great Britain, a centenary exhibition. It was brought out and dusted down again 25 years later, in 1976, when a Radio Brighton reporter and amateur musician heard of the rumored collection and Jack's dilemma that, since he had made them 40 years before, he had never heard them played and was longing for someone to do so. The reporter

continued on p. 16

Strike Up the Band *continued*

could play a few stringed instruments, so he visited Jack's house to see if he would be able to get a tune out of them. What happened that day was quite remarkable: not only did the banjo, the mandolins, and the guitar play well, but the sound was unbelievable. (Around this time, incidentally, Jack added a recorder to the collection, and in 1984 this was followed by a ukulele.)



Ukulele created by Jack Hall out of matchsticks

In 1991 Jack's dream was fully realized when a quintet (or, as Jack joked, a 100,000 piece/s band) of professional musicians played the instruments live on BBC Television. Learning that Jack favored American country music, they performed "Jambalaya," and players and viewers alike were astonished; no one believed they would sound so good. Jack was asked

how he managed to produce such wonderful sounds from almost nothing. He replied, "I just don't know. All I did was sit down with a big pile of matchsticks and made myself an instrument."

When Jack Hall died several years ago at the age of 86, little did he know that his spectacular achievements would create such an impression more than six decades after they had been created. The collection is now lent out for public display and performance at musical events, festivals, and museums. Lately, the entire set was tuned up again for a performance of "Billy in the Low Ground" on BBC Television. Lord Yehudi Menuhin,

continued on p. 17

Musical Instrument Holdings *continued from p. 15*

I sent a brief questionnaire to our local historical museums, and all of them responded (not all historic public places were surveyed, nor were any private collections). Nearly all that responded had at least a few musical implements, although not all were "instruments." While some were exceedingly uninteresting, others are worth study. In many cases there is a lack of detailed information about holdings that only a more pointed inquiry would overcome. For some of the instruments, I was able to supplement what was reported by visiting and inspecting the collections.

The twenty-two museums having instruments in their collections are listed below. Most of them are open only a few days a week, and it is therefore always a good idea to write or call them before making a visit. These local museums generally have volunteer, non-professional curators, keepers of the local historical flame, who are generally without knowledge of the history of musical instruments. It is a real service to them to associate their collections with the world of musical instrument studies, and most of them welcome information that deepens their knowledge of their collections.

The total listing of instruments includes Busson and Ludwig accordions, 3 banjos, 2 bugles, Marbeau and Button clarinets, Conn and Besson cornets, assorted drums, a large group of ethnic Chinese instruments both wind and stringed (all in Monrovia and donated by an eccentric collector), a Finnish collection (in Pasadena), several guitars including a Martin, a mandolin, 5 harmonicas (2 with a paper tape), music boxes, an electric organ, 17 reed organs, and antique phonographs. The 27 pianos include 12 uprights, 11 squares, and 4 grands. Makers include Steinway, Steck, Kranich & Bach, Broadwood, Collard & Collard, and my own Grovesteen & Fuller. There are 2 piccolos, 4 ukuleles, and 9 violins (including 2 "Strads"), 5 zithers, and a cowbell. The results of this survey are summarized in the table below. In general, I have relied on the terminology of the various museums' curators, especially in the case of unusual and non-Western instruments.

Repeated on a much wider scale, this type of undemanding scoping survey can identify the whereabouts of many musical instruments that can be studied more thoroughly in the future.

—Irwin B. Margiloff

List of Museums

- | | |
|--|--|
| Ad Adobe de Palomares
Historical Society of the
Pomona Valley
1569 North Park Avenue
Pomona, CA 91768
909-623-2198 | Ar Arcadia Historical Museum
P.O. Box 1804
Arcadia, CA 91077
626-446-8512 |
| Al Alhambra Historical Society
Museum
1550 West Alhambra Road
Alhambra, CA 91800
626-300-8845 | Az Azusa Museum
P.O. Box 1132
Azusa, CA 91702
626-334-5125 |
| | B Baldwin Park Historical Society
Museum
4061 Sterling Way
Baldwin Park, CA 91706-4249
626-338-7130 |

CF Covina Fire House Museum
125 East College Street
Covina, CA 91722
626-966-3976

CH Covina Heritage House
300 North Valencia Place
Covina, CA 91723-1824
626-966-3976

D Duarte Historical Museum
P.O. Box 263
Duarte, CA 91009-0263
626-357-9419

EM El Monte Museum of History
3150 Tyler Avenue
El Monte, CA 91731-3354
626-580-2232

G Glendora Historical Society
Museum
P.O. Box 532
Glendora, CA 91740
626-963-0419

H Homestead Museum
15415 East Don Julian Road
City of Industry, CA 91745-1029
626-968-8492

LP La Puente Museum
15900 East Main Street
La Puente, CA 91744
626-336-7644

M Monrovia Historical Museum
P.O. Box 2359
Monrovia, CA 91016
626-357-9537

Pa Pasadena Historical Museum
470 West Walnut Street
Pasadena, CA 91103
626-577-1660

Pi Pico Rivera History & Heritage
9122 East Washington
Boulevard
Pico Rivera, CA 90660
562-949-4026

Ra Ramona Museum of California
History
339 South Mission Avenue

San Gabriel, CA 91776
626-289-0034

Ro Rowland-Dibble Museum
16021 E. Gale Avenue
La Puente, CA 91744
626-369-7220

SD San Dimas Historical Society
P.O. Box 871
San Dimas, CA 91773
909-592-1190

SG San Gabriel Historical Museum
546 West Broadway
San Gabriel, CA 91776
626-308-3223

TC Historical Society of Temple
City
P.O. Box 1379
Temple City, CA 91745-1029
626-279-1784

We The Weber House
5001 Via de Mansion
La Verne, CA 91750
909-593-9660

Wh Whittier Museum
6755 South Newlin Avenue
Whittier, CA 90601
562-945-3871

List of Instruments with Museum Locations

1. Accordion, 19 keys: Busson (Paris) **E**
2. Accordion, 10 keys, 4 buttons: Ludwig (Germany) **E**
3. Accordion: Hohner (Germany) **T**
4. Banjo, 5 strings: Dobson (USA), 1890 **Ad**
5. Banjo (USA?) **Al**
6. Banjo (USA?) **B**
7. Banjo Ukulele (USA) **E**
8. Bells, copper, 2 **M**
9. Blocks-Chinese castanet, 3 (China) **M**
10. Bugle, with tuning slide, "U.S. Regulation" (USA) **E**
11. Bugle (USA) **M**

Strike Up the Band *continued*

Albert Lee, and many other eminent musicians have been astounded at Jack's incredible craftsmanship.

The collection was shown on American TV in February of this year. Jack's son Tony, keeper and historian, told his father's remarkable story in an episode of the new *Ripley's Believe It or Not!* series on TBS Superstation. The segment also focused on country-music superstar Glen Campbell, who performed "Amazing Grace" on the matchstick guitar as a tribute to Jack's wife Grace, who was in poor health. Campbell also demonstrated the blackened, burnt match-head design and praised the guitar, saying, "What an incredible work of art. I couldn't believe it was actually made entirely of matchsticks; it's as good a guitar as I've played of that era. The patience and skill of Jack Hall was truly amazing."

Tony Hall says, "My dad was an ordinary man with an extraordinary talent. When you see and realise the extent of human imagination, effort and endeavour, the perception is one of an unrivalled piece of craftsmanship, ingenuity and improvisation. I consider it a great honour and a privilege to look after and cherish his collection—a lasting legacy, the like of which will probably never be seen again. These works of art are not **match-less** but, however, they are **matchless.**"

We thank Tony Hall for the foregoing account of his father's remarkable instruments. Mr. Hall can be reached at:

**105 Woodlawn Avenue
Hove, East Sussex BN3 6BJ
United Kingdom
Fax: +44 (0) 1273 562101
E-mail: tony_hall@limestone.net**

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Philip Bate's Remarks in 1988

In the last issue of this Newsletter, we announced the death of Philip Bate on November 3, 1999. It has been suggested that a reprinting of Bate's gracious remarks made on the occasion of his receiving the Society's Curt Sachs Award for 1988 would be a fine tribute to his memory. He spoke at a special ceremony in London during a luncheon on July 7 of that year, at which the late Robert A. Lehman, AMIS Secretary, represented the Society. We are pleased to reprint these remarks below, as first reported in the October, 1988, issue of the Newsletter (vol. 17, no. 3, p. 16).

I am no speechmaker, but I do want to say a few words on this very special occasion. First, to say how delighted and deeply moved I am that my contribution to the study of musical instruments should have been appreciated and honoured from across the Atlantic, and especially by association with the name of one so distinguished as Curt Sachs.

This study has brought me many good friends, and has given me pleasure and satisfaction during a long life. Indeed, I found my first boxwood clarinet in a junk shop in Aberdeen, Scotland, while I was still a schoolboy.

Music is a Heavenly gift to Mankind and takes many forms—possibly as many as there are races of men—and for a proper understanding and performance, these different forms call for different tools—different instruments. In the development of these, the composer, the performer and the instrument maker have all been individually and collectively influential.

The study of different instruments—how they became what they are today and what they may

continued on p. 19

Musical Instrument Holdings *continued from p. 17*

12. Clarinet: Jean Marbeau (Paris, France) **G**
13. Clarinet: Button & Co. (London, England) **Ro**
14. Cornet: Besson (London, England) **Ar**
15. Cornet: Conn (USA), ca. 1909 **CF**
16. Cowbell (Wisconsin, USA) **M**
17. Cymbal: WFL Drum Co., No. 2A **Ra**
18. Drum, tom-tom (American Indian) **M**
19. Drums, tom-tom, 2 (American Indian) **M**
20. Drum stand and tripods **M**
21. Drum, bass, with foot pedal and wood block: Duplex Mfg. Co. (St. Louis, Mo., USA) **LP**
22. Drum, fan, Den-Den-Daiko (Japan) **M**
23. Drum, fan, Pank Ku (China) **M**
24. Drum, fan, Po-Fu (China) **M**
25. Drums, snare, 3: Drummer's Equip. L & S (Indianapolis, Ind., USA) **Ra**
26. Drumstick (USA) **M**
27. Drumsticks, 4 **Ra**
28. Ethnic string instrument, 7 plucked strings, ebony? **M**
29. Fiddle, Chinese, square body, 3 strings (China) **M**
30. Fiddle, Chinese, Erh-H'sien or Hu-Hu (China) **M**
31. Fiddle, Finnish, 1 string (Finland) **Pa**
32. Flageolet, Chinese, wood (China) **Ra**
33. Flageolet, Chinese, wood (China) **Ra**
34. Flute, home-made, wood (Russia) **M**
35. Flute, square, wood: Hawkes & Co. (England) **M**
36. Flute, free-reed, Sheng, 17 reeds (China) **M**
37. Flute, Minteki (China) **M**
38. Flutes, 2 (China) **M**
39. Guitar (USA) **Ad**
40. Guitar: C. F. Martin (New York, USA) **EM**
41. Guitar: Bandurrias Y Laudes, No. 503 (Spain) **H**
42. Guitar **Wh**
43. Guitar, "Moon," Yueh Ch'in, 4 strings (China) **M**
44. Guitar, "Moon," Yueh Ch'in **M**
45. Guitar, Chinese, San Hsien, 3 strings **M**
46. Harmonica, marine (USA) **Ar**
47. Harmonica, David's Harp: Ch. Messner & Cie (Germany) **CF**
48. Harmonica, with paper-tape roll, "Rolmonica" (USA) **M**
49. Harmonica, with paper-tape roll, "Rolmonica" (USA) **TC**
50. Harmonica, 20 reeds?, "Echo": Hohner (Germany) **EM**
51. Horn, War, bone (USA) **M**
52. Kantele, 5 strings, plucked (Finland) **Pa**
53. Kantele, 32 strings, plucked (Finland) **Pa**
54. Mallet, bass drum, wood and cloth: Leedy, model 1624 **Ra**
55. Mandolin: George Washburn, New Ashburn Model (USA), ca. 1900 **Pa**
56. Metronome: Maelzel (USA) **Ho**
57. Mouth Harp (England) **Ra**
58. Music Box, Victorian picture-album cover **EM**
59. Music Box: New Century, No. 478 **SG**
60. Music Box Disks, 6-inch, 6 **EM**
61. Music Box Disks, 18-inch, 24: New Century **SG**
62. Ocarina, clay **EM**
63. Organ, electric, 2 manuals: Wurlitzer (USA) **M**
64. Organ, reed: Thomas (Woodstock, Ont., Canada) **Al**

65. Organ, reed: Weaver (York, Pa., USA) **Ar**
66. Organ, reed, 12 stops: Farrand (Detroit, Mich., USA) **Az**
67. Organ, reed: Chicago Cottage (Chicago, Ill., USA) **D**
68. Organ, reed, 11 stops: Charles F. Nelson (USA) **EM**
69. Organ, reed (USA) **We**
70. Organ, reed, 11 stops (USA?) **M**
71. Organ, reed, 14 stops, Moorish Chapel Grand: Harwood (Kansas City, Mo., USA) **Ra**
72. Organ, reed, 18 stops: Seybold (Elgin, Ill., USA) **SG**
73. Organ, reed, 12 stops: E. P. Carpenter (Brattleboro, Vt., USA) **TC**
74. Organ, reed: Chicago Cottage (Chicago, Ill., USA) **Wh**
75. Organ, reed: Conn (USA) **Wh**
76. Organ, reed: Estey (Brattleboro, Vt., USA) **Wh**
77. Organ, reed: Livett Baker (Cincinnati, Ohio, USA) **Wh**
78. Organ, reed: Lyon & Healy (Chicago, Ill., USA) **Wh**
79. Organ, reed: Mason & Hamlin (USA) **Wh**
80. Organ, reed, miniature, no stops (USA) **EM**
81. Phonograph: Biggar (Glasgow, Scotland) **CF**
82. Phonograph, juke box: Seeburg (USA), 1940s **CF**
83. Phonograph, upright: Edison (New Jersey, USA) **CH**
84. Phonograph Cylinders, approx. 10: Edison (New Jersey, USA) **EM**
85. Phonograph Cylinders, 60: Edison (New Jersey, USA) **SD**
86. Phonograph Cylinders, 2: Edison (New Jersey, USA) **Az**
87. Phonograph, cylinder, desk, "Gem": Edison (New Jersey, USA) **Az**
88. Phonograph, cylinder, table model: Edison (New Jersey, USA) **EM**
89. Phonograph, cylinder, table model: Edison (New Jersey, USA) **EM**
90. Phonograph, cylinder, table model: Edison (New Jersey, USA) **SD**
91. Phonograph, upright: Victor (New Jersey, USA) **TC**
92. Phonograph, upright, "Victrola": Victor (New Jersey, USA) **Az**
93. Phonograph, upright, "Victrola": Victor (New Jersey, USA) **EM**
94. Piano, grand: Steinway (New York, N.Y., USA) **H**
95. Piano, grand: Steinway (New York, N.Y., USA) **H**
96. Piano, grand: Steinway (New York, N.Y., USA), no. 127999 **Pa**
97. Piano, grand: Weber (New York, N.Y., USA), no. 24044 **Pa**
98. Piano, square: Broadwood (London), ca. 1825-1830 **Ad**
99. Piano, square: Knabe (Baltimore, Md., USA), ca. 1875 **Ad**
100. Piano, square: Woodward & Brown (Boston, Mass., USA), no. 4439 **Az**
101. Piano, square: Grovesteen & Fuller (New York, N.Y., USA) **D**
102. Piano, square: George W. Steck (New York, N.Y., USA) **EM**
103. Piano, square: Kranich & Bach (New York, N.Y., USA), no. 13440? **G**
104. Piano, square: Weber (New York, N.Y., USA), no. 10857 **We**
105. Piano, square: Haines Bros. (New York, N.Y., USA), no. 18655 **M**
106. Piano, square: C. P. Emerson (Boston, Mass., USA) **Pa**
107. Piano, square: Collard & Collard (London, England) **SD**

become—brings together people from many parts of the world and many walks of life.

Surely at no time as at the present has the world so needed common interests to bring men peacefully together—so if there is anything left in your glasses, may we drink to the study of musical instruments and the American Musical Instrument Society.

Leon Whitsell Remembered

AMIS member Dr. Leon Whitsell of San Francisco died on January 24, 2000. *Newsletter* readers will remember Leon's enthusiasm for historical brasses but may not have realized that he was also an amateur cornet player; a collector of books, pamphlets, and other materials pertaining to the Robin Hood myth; and a successful surgeon.

Dr. Whitsell's collections now enrich two California institutions. His Robin Hood materials were presented to the Huntington Library in San Marino, and his collection of over seventy American and European brass instruments is now in the Fiske Museum in Claremont.

—Albert R. Rice

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**Southeastern Historical
Keyboard Society
to Meet in Charlottesville
on March 15–17, 2001**

The Southeastern Historical Keyboard Society (SEHKS) is calling for proposals for papers and short recitals to be presented at the annual conclave in Charlottesville, Virginia, on March 15–17, 2001. Topics relating to the Federal Period, Thomas Jefferson, and early music in the mid-Atlantic states are particularly encouraged, but all topics that relate closely to the clavichord, harpsichord, fortepiano, or historic organ and their repertoires are welcomed. Presentations should be timed to last no more than 20 minutes to allow for discussion.

Proposals must include a one-page abstract of the material to be presented, a 200-word biography (not a résumé), and a list of audio-visual equipment and/or instruments required. Recital and lecture-recital proposals must include the recital program with complete title and opus information, the full name(s) and birth/death dates of the composer(s), and a cassette tape of a representative performance. Send three copies of the proposal to Ardyth Lohuis, Virginia Commonwealth University, Department of Music, Box 842004, Richmond, VA 23284-2004. Questions regarding the conclave may be directed to Ardyth Lohuis by fax: 804-827-0230, or by e-mail: <alohuis@saturn.vcu.edu>.

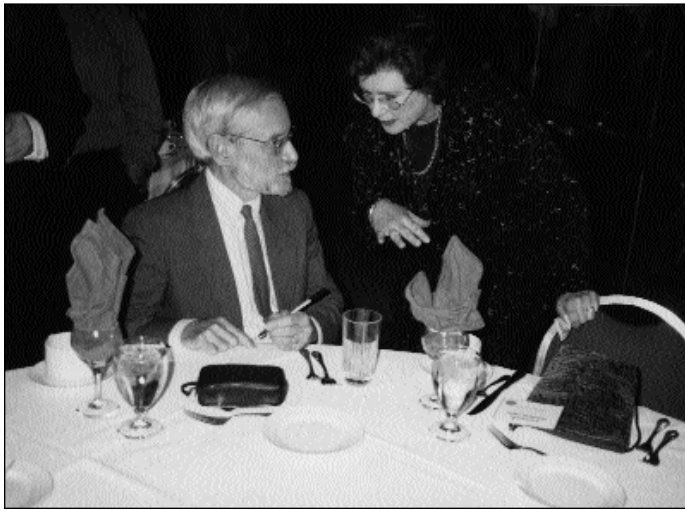
SEHKS can be found on the web at <<http://www.sehks.org>>. SEHKS does not pay presenters' expenses or fees, and presenters must register for the conclave. The deadline for receipt of proposals is October 16, 2000.

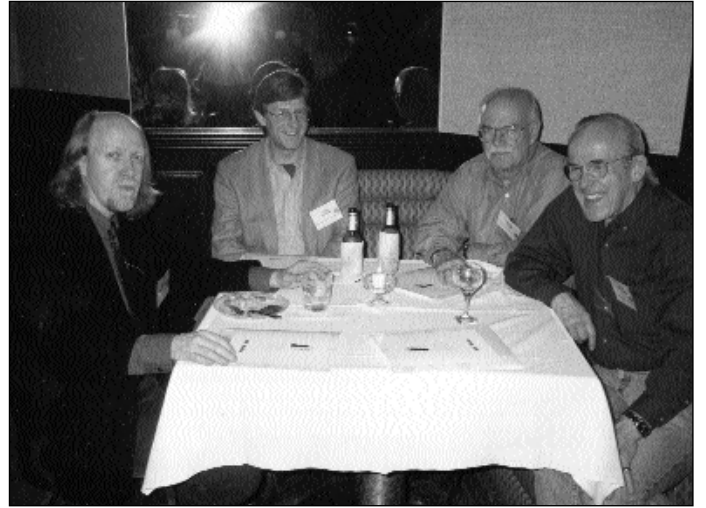
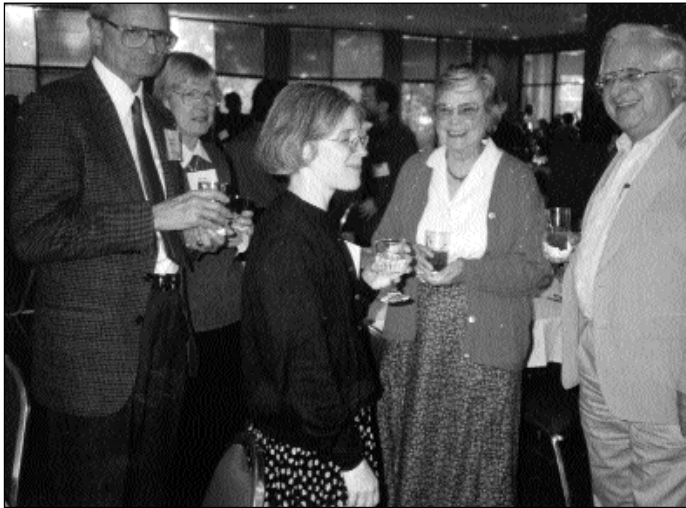
Musical Instrument Holdings *continued from p. 19*

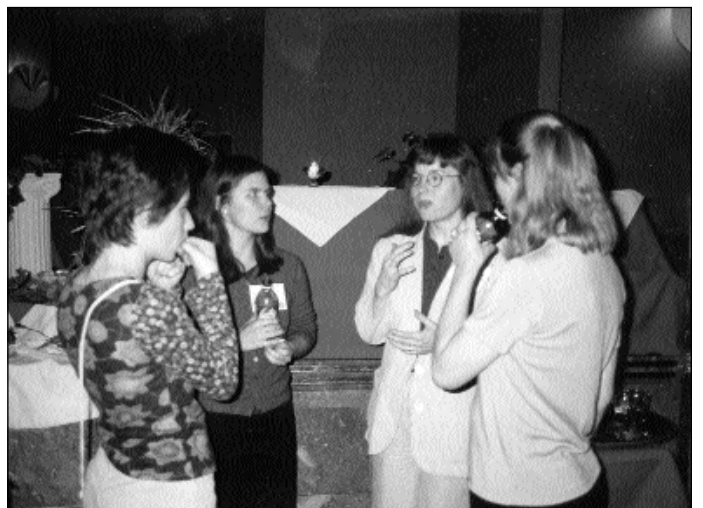
- | | |
|---|--|
| 108. Piano, square: Henry F. Miller (USA), no. 12746 Wh | 126. Triangle, ranch, 31 inches each side (USA) Ro |
| 109. Piano, upright: Weber (New York, N.Y., USA) Ar | 127. Ukulele (Kumlae, Hawaii) EM |
| 110. Piano, upright: Ivers & Pond (USA), no. 47709 CH | 128. Ukulele H |
| 111. Piano, upright: Chickering (Boston, Mass., USA) EM | 129. Ukulele (Phillippines) M |
| 112. Piano, upright: Harvard (Boston, Mass., USA), no. 7157 EM | 130. Violin: D. Salzar Ad |
| 113. Piano, upright: Weber (New York, N.Y., USA) EM | 131. Violin, with case & bow, Gobetti copy EM |
| 114. Piano, upright: Kohler & Campbell (USA) M | 132. Violin, with bow: Joseph Collingwood (Ottumwa, Iowa, USA), no. 510 EM |
| 115. Piano, upright, carved leaves on case: Hallet, Davis (Boston, Mass., USA), no. 48317 SG | 133. Violin, with bow, "Stradivarius" EM |
| 116. Piano, upright: Schattinger (New York, N.Y., USA), no. 152828 TC | 134. Violin, with bow, "Stradivarius," "Solo Violin" G |
| 117. Piano, upright: Bellman (Chicago, Ill., USA), no. 65970 Wh | 135. Violin, Guarneri copy Pa |
| 118. Piano, upright: Chickering (Boston, Mass., USA), no. 100247 Wh | 136. Violin, with bow: Vuillaume (Paris, France) Az |
| 119. Piano, upright: Conover (Chicago, Ill., USA), no. 11765 Wh | 137. Violins, 2, with bow: Billick (USA?), 1893 M |
| 120. Piano, upright: Platt (Los Angeles, Cal., USA), no. 44888 Wh | 138. Violin, Chinese Hu-Ch'in (China) M |
| 121. Piccolo, chrome, brass, 14 1/2 inches, homemade? Ra | 139. Zither, Columbia No. 4: Phonoharp (USA) B |
| 122. Piccolo, wood, 6 keys: Nach H. F. Meyer (Hannover, Germany) Ar | 140. Zither, 15 notes, 4 bass groups: International Music Corp. (Hoboken, N.J., USA) EM |
| 123. Rattle, Maraca (Mexico) M | 141. Zither, 23 notes, "Pianophone": Marx Mfg. Co. (Chicago, Ill., USA) EM |
| 124. Teiken (China) M | 142. Zither, 15 notes, 4 bass groups, "Mandolin Harp": U.S. Music Co. (Jersey City, N.J., USA), 1915 EM |
| 125. Triangle, steel (USA) M | 143. Zither TC |
| | 144. Zither, Marxophone, "Ukelin": International Music Corp. (Hoboken, N.J., USA) LP |

**An Album of Snapshots
from our
Twenty-Ninth Annual Meeting**

Photos by John J. McCardle







Virginia's Banjo Heritage on Exhibit at Ferrum College

Over three centuries of banjo history are showcased in a new exhibit at Ferrum College's Blue Ridge Institute & Museum, the State Center for Blue Ridge Folklore. *The Banjo in Virginia* opened May 20, 2000, in the Institute's Jessie Ball duPont Gallery, and admission is free.

The Banjo in Virginia explores the five-string banjo's remarkable journey through American slavery, blackface minstrelsy, "classical" banjo clubs, old-time string band music, commercial country music, and bluegrass. Along the way the instrument has grown from its African roots to become a primary symbol of Anglo-American rural culture. To tell this story, the exhibit features numerous instruments as well as vintage photographs, sheet music, and advertisements for performances by all types of banjoists. Audio and video clips offer examples of musical and playing styles.

The instruments in *The Banjo in Virginia* range from an 1840s scroll-head fretless banjo made by the prolific Baltimore artisan Boucher to the twentieth-century factory-made resonated banjos favored by bluegrass artists. Two reproduction gourd banjos illustrate the folk-made instruments that Thomas Jefferson and others observed being played by slaves in the eighteenth century.

"The banjo is a wonderful tool for exploring Virginia and American social history," said Roddy Moore, Director of the Blue Ridge Institute & Museum. "You have an instrument brought here from Africa by slaves, adopted by white Virginians performing in blackface before international audiences, plucked by parlor

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Reviews

Bernard Brauchli, Susan Brauchli, and Alberto Galazzo, editors. *De Clavichordio III: Proceedings of the International Clavichord Symposium*. Magnano: Musica Antica a Magnano, 1998. viii + 298 pp., L. 90,000; Euro 46.50. In English.

In 1993 Bernard Brauchli and Christopher Hogwood determined to promote the little-known clavichord by initiating an international symposium in the small Alpine village of Magnano. It was such a success that they held a second in 1995, and in 1996 the International Centre for Clavichord Studies (ICCS) was born. Its scope is to promote the clavichord through symposia (currently held in September of odd-numbered years), specialized courses (held in September of even-numbered years), and the publication of music and musical writings such as the proceedings of the symposia of 1993, 1995, and 1997 as *De Clavichordia* and *De Clavichordia II* and *III*.

The papers of the 1997 symposium, *De Clavichordia III*, prove to be especially valuable. Nineteen articles cover a wide scope including pedagogy and performance techniques, specific composers, national schools and instruments, iconography, and more.

A "must have" for clavichord makers is a very thorough article by Peter Bavington entitled "Keylever, Tangent and String—A Preliminary Analysis of Clavichord Touch and Action." Inspired by John Koster's paper in 1993 on "Stringing and Pitches of Historical Clavichords," Bavington set out to discover a mathematical solution to the mechanical and acoustical problems of designing and setting up a clavichord. After discussing the difficulties of balancing the variables in setting up a clavichord, his paper suggests ways of calculating values for hardness of touch ("how much the action 'yields' whilst the tangent is in contact with the string") and pitch stability ("the effort required to raise the pitch by applying extra pressure whilst the note is sounding") and gives his findings to date regarding other defining characteristics such as controllability ("the tendency of the action to produce 'chucking'"), response ("how effective the action is at putting energy into the sounding part of the strings"), and sustain. Included are a number of tables showing such things as a formula for hardness of touch and a comparison of touch on four clavichords that he studied, the effect of fretting on after-length, and a trampoline analogy of clavichord touch. His four appendices give derivations for the formulae for some of the defining characteristics.

Two papers deal specifically with clavichord touch, one by Paul Simmonds which draws from a number of sources to try to determine how much separation is intended by the designations "normal" touch, *detaché*, and *legato*, while Derek Adlam focuses on suggestions by Ernst Wilhelm Wolf in his collection published in 1785.

Specific composers or their clavichords are treated in various ways: Howard Schott describes the probable instrument used by Johann Jacob Froberger and discusses his music; Alicija Knast presents the 1754 clavichord of J. A. Hass in the Polish National Museum; Christopher Hogwood gives a 68-page monograph of Johann Wilhelm Hässler, including a translation of his 1786 autobiography and a thematic catalogue; Christine Hedinger introduces some preludes for piano or clavichord by Kurt Hessenberg; Richard Fuller writes on "*Affekt* and *Rhetorik* in the *Clavier Music* of C. P. E. Bach and

Suggested Applications in the Music of Joseph Haydn”; John Barnes discusses Haydn’s clavichord; and Sally Fortino gives information on female composers associated with Haydn.

Papers dealing with national focus include Darryl Martin, early Flemish; Bernard Brauchli, Iberian; Pekka Vapaavuori, Finnish; Richard Maunder, Viennese. In addition, Koen Vermeij praises the five-octave fretted clavichord, and Joel Speerstra praises the pedal clavichord for organ practice.

More variety comes with papers on iconography by Owen Jander, the *Sturm und Drang* “climate” in Germany by Georgio Campanaro, a composer’s experience composing for the clavichord by Jean-Jacques Dünki, and a second addendum to Brauchli’s list of clavichord iconography.

The volume itself is carefully produced and attractive, with thirteen beautiful color plates. It is a work worth owning, certainly by clavichord builders, players, and enthusiasts, and of value to other interested musicians.

For more information, visit the publisher’s website at:

<<http://mam.biella.com/>>.

—Carolyn W. Simons

Musique, Images, Instruments: Revue française d’organologie et d’iconographie musicale. No. 3, 1997: Nouveaux timbres, nouvelle sensibilité au XVIII^e siècle. L’institut de recherche sur le patrimoine musical en France. Paris: Editions Klincksieck, 1998. 249 pp. Mostly in French with some articles in English. ISBN 2-252-032-05-4.

The intriguing subject of the new sounds of the eighteenth century provides the focus for this significant publication of studies presented at a research seminar at the Paris Conservatory in 1995/96. This volume represents only some of the contributions; others have been reserved for a subsequent edition.

Several items stand out: one is an article by Beryl Kenyon de Pascual, “The Spanish 18th-Century *salterio* and Some Comments on Its Italian Counterpart.” The subject of a dozen-year study, this represents additional findings on the *salterio* (plucked psaltery) since her first publications in 1985 and includes playing technique, repertoire, musicians, and a detailed description of *salterio* construction, tuning, and makers. An appendix gives diagrams of tuning schemes and a table of string gauges. The article is heralded as redefining “the musical importance of this instrument particularly appreciated around the Mediterranean.”

Another important article is about Antonio Stradivari; however, instead of dealing with his violin making, author Gianpolo Gregori discusses his 1681 harp (Genoa) and a number of his guitars, giving the historical background and as thorough a description as possible. Among the guitars he comments on is the 1700 Rawlings in America’s Shrine to Music Museum.

A wealth of clear black-and-white plates accompany the article by Florence Gétreau and Denis Herlin entitled “Portraits de clavecins et de clavecinistes français, II” (part I, dealing with the seventeenth century, appeared in the previous volume). Many eighteenth-century paintings demonstrate that it was socially fashionable to be painted playing a harpsichord, whether as a composer or an amateur.

Two more articles present keyboard instruments and include detailed technical information and portraits. Jean-François Weber provides a monograph on the major Parisian piano maker Jean Kilien Mercken, who built square pianos

musicians and banjo clubs, ‘frailed’ by a host of old-time rural dance bands, and finally picked as a centerpiece of the bluegrass explosion.”

The exhibit is funded by a grant from the Virginia Foundation for the Humanities & Public Policy. A gallery guide with essays is also scheduled for publication, and the annual Blue Ridge Folklife Festival (to be held on October 28, 2000) will feature a concert/workshop on banjo history and styles.

The Banjo in Virginia runs through March of 2001. Located on the campus of Ferrum College (Ferrum, Va., ten miles from Route 220 on Route 40 West), the Blue Ridge Institute & Museum is open from Mondays through Saturdays, 10:00 a.m. to 4:30 p.m., year-round; and on Sundays, 1:00 to 4:30 p.m., mid-May through mid-August. For more information, call 540-365-4416, or visit the website: <www.blueridgeinstitute.org>.

**Symposium on Organ
Research at OHS
American Organ Archives,
October 12–14, 2000**

“New Directions in American Organ Research,” a symposium sponsored by Westminster Choir College of Rider University and the Organ Historical Society, will be held at the OHS American Organ Archives in Princeton, N.J., on October 12–14, 2000. Chaired by John K. Ogasapian, the event will feature presentations by Stephen Pinel, Rollin Smith, Lynn Edwards, Laurence Libin, and Stephen Bicknell, as well as a recital by Stefan Engels.

The symposium begins on Thursday, October 12, with a reception at 6:00 p.m., although the Archives will be open to registrants beginning at noon on that day. The Archives are

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OHS Symposium *continued*

located in Talbott Library on the Princeton campus of Westminster Choir College and contain a wealth of materials on the history of the organ, including books, periodicals, dissertations, photographs, brochures, catalogues, tools, business records, postcards, and other materials. Ordinarily, access to catalogued books and pamphlets is available through the Reference Librarian of Talbott Library, while uncatalogued or archival materials may be seen only by making an appointment with the Archivist.

The papers and recital will be given on Friday, October 13. Topics to be presented include an introduction to the American Organ Archives, and aspects of organ history and research. The symposium concludes on Saturday, October 14, with a plenary discussion and concluding remarks by Dr. Ogasapian in the morning, followed by the availability of the Archives to registrants from 11:00 a.m. until early evening.

The registration fee for "New Directions in American Organ Research" is \$95.00, which may be mailed to:

Organ Historical Society
P.O. Box 26811
Richmond, VA 23261

Registration via credit card is accepted by telephone at 801-353-9226. For additional and latest information about the symposium, visit the OHS website at: <www.organ-society.org/symposium>.

The official hotel for the symposium is:

Courtyard by Marriott
3815 U.S. Route 1
Princeton, NJ 08540

A room rate of \$49 per night (plus 6% tax) for single or double occupancy has been established for those attending the symposium. Registrants are advised to call the hotel directly at 609-716-9100 to reserve rooms.

Reviews *continued from p. 26*

from about 1770 to 1810 and is representative of piano makers of the latter part of the eighteenth century. Philippe Frétagne describes Kenneth Gilbert's collection of early keyboard instruments, giving special emphasis to the Blanchet-Taaskin (1757/1778) as it demonstrates well the construction techniques used in Paris in the eighteenth century. Other instruments described are a 1677 Italian with the inscription "F. A. 1677"; a 1765 two-manual Goermans; a 1786 Flemish made by Delin; and a 1795 pianoforte by Rönisch.

The only article about a non-string instrument addresses the Parisian woodwind maker Prudent Thierot. Known more by his first name with which he signed his instruments, "Prudent" flourished about the middle of the eighteenth century. Author Jean Jeltsch focuses less on technical aspects and more on the sociological aspects of his career, but includes inventories and other records of the business, as well as photographs and descriptions of extant instruments.

Of equal importance are entries in the section "Notes et Documents." Laurence Libin traces a certain cornemuse (type of bagpipe) builder or workshop whose name appears as "Gaillard" or with the initials "P. G.," a prolific French maker who flourished in the mid-eighteenth century. Thierry Lefrançois offers iconography of music in a rural setting, and Jean-François Chaisaïng presents an in-depth discussion of measurement and scheme of keys for the hurdy-gurdy (*vielle à roue*).

A high point of the volume is the inventory by Nicole Lallement of paintings with musical subjects in the Louvre. Since such a large undertaking requires more space than this one edition could afford, only the part entitled "French Paintings of the 17th and 18th Centuries" appears in this issue. No. 2 of *Musique, Images, Instruments* gives paintings of the Italian school of the 17th and 18th centuries, while the next edition promises an inventory of pictures in storage.

For musicians in a number of fields this is a volume worth owning. The affluence of technical information as well as the plates of instruments and iconography make it both interesting reading and an important source and reference. Furthermore, the Louvre inventory might prove a practical guide to those planning a visit to the museum.

For more information or to order other editions, visit the website at <<http://www.culture.fr/culture/editions/r-loim.htm>>.

—Carolyn W. Simons

Conference on Asian Artisan's Culture: Raw Materials for Musical Instruments

The Third International Expert Conference on Asian Artisan's Culture took place in Tokyo, Japan on July 28–29, 2000. The conference, held at Minami-Otuka Hall, focused on the use of raw materials for musical instruments in Asian countries, especially silk and animal hide. The program included artisans who demonstrated their skills, scholars who presented papers on the subject, and performers who offered views from their perspective. The geographical areas studied in this conference were China, India, Korea, Turkey, and Japan.

Congress of International Musicological Society in Leuven, Belgium, August 1–7, 2002, to Include Session on Musical Instruments

The seventeenth international Congress of the International Musicological Society will be held on August 1–7, 2002, at the Maria Theresia College of the Catholic University in Leuven, Belgium. Symposia are planned on eight broad themes:

1. Hearing—Performance—Writing
2. The Dynamics of Change in Music
3. Who Owns Music?
4. Musica Belgica
5. Musical Migrations
6. Form and Invention
7. Instruments of Music: From Archeology to New Technologies
8. Sources

Further information about the meeting is available on the IMS website: <<http://www.ims-online.ch>>. It may also be obtained in the form of flyers on request from the Secretary General of the IMS: fax (41) 1-923-1027 or e-mail <imsba@swissonline.ch>.

Each symposium will include multiple sessions, papers, and poster presentations on subtopics that will be determined by the proposals received. The program committee hereby calls for proposals addressing the themes of the symposia, although topics outside of the eight themes will also be considered. Proposals may be in Spanish, Italian, German, French, or English and should be submitted by April 3, 2001, to the chair of the program committee:

Prof. Barbara Hagg: IMS 2002
College of Music, University of North Texas
P.O. Box 311367
Denton, TX 76203-1367
USA
Fax: (1) 940-565-2002
E-mail: <bhh0005@jove.acs.unt.edu>

The committee particularly invites contributions from younger scholars and from scholars outside of western Europe and North America. Participants need not be members of IMS, but all are expected to register for the conference.

All proposals must include the title of the proposal, the symposium theme to which it belongs, and the name and address of the session organizer or author, indicating whether the proposal is an “IMS Session,” “IMS Paper,” or “IMS Poster presentation.” Proposals may be submitted via e-mail (as a letter, not an attachment), or by regular mail or fax (in a readable typeface on single sides of paper in A4 or 8.5 X 11-inch format with margins of at least 3 cm.). Only one submission per author will be considered, and all proposals will be treated confidentially.

Proposals for **sessions** must describe the desired length and format of the session and its importance in fewer than 400 words, provide the name and address of the organizer and a list of committed participants, and include a separate abstract (following the guidelines for individual papers) for each of their

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LABO 19: Laboratory for 19th-Century Music Practice

The time has come to examine the nineteenth-century musical heritage from a new perspective. Since the 1960s there has been a growing awareness of the need for a historical approach to “early” music, ranging from music of the Middle Ages up to and including the eighteenth century, but the nineteenth century has been studied much less in this respect. The void is now filled by LABO 19, a unique international initiative.

LABO 19, located in Antwerp, Belgium, is a non-profit organization founded in 1999 for the purpose of creating a center for the study of the performance practice of nineteenth-century music. It is a meeting place for experienced musicians, musicologists, and instrument makers and restorers. By collecting and studying nineteenth-century source material and extant musical instruments, and reporting the results of their endeavors, these musical professionals will contribute to the establishment of a definitive performance practice of nineteenth-century music.

LABO 19 is also a training center where performers can become aware of the need for an authentic approach to nineteenth-century music. They have the opportunity to study the techniques of historical performance practice in order to realize its execution at the highest possible level, thereby assuring the transmission of this amassed knowledge to the next generation.

As a center of study and education, LABO 19 offers an impressive series of master-classes and lectures by renowned experts. The organization has also established a modest but

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highly specialized library, which is open to scholars by appointment through the submission of a written description of research goals and intentions.

A good example of the kind of combination of theory and practice carried on by scholars working at LABO 19 is a project of analysis of original piano strings, which is expected to result in the reconstruction of authentic stringing materials. An important facet of LABO 19 activities is the disseminating of knowledge through regular publication of the most recent research results. LABO 19 will also edit and publish a yearbook, whose first volume will appear in the spring of 2000.

LABO 19 is not alone in pursuing its goals. Both public authorities and private individuals have extended their support for the organization's activities. The "Vlaamse Gemeenschap" has granted financial support. LABO 19 also collaborates in various ways with other partners, such as the Antwerp Conservatory (Music Department, Hogeschool Antwerpen) and the original-instrument symphony orchestra "Anima Eterna" for educational and performance projects, CIMCIM (the International Committee for Musical Instrument Collections of the International Council of Museums) for research projects, and the publishing house Alamire Peer for assistance in publishing projects.

Information about LABO 19 and its activities can be obtained from:

LABO 19

**Isbellalei 83, 2018 Antwerpen
Belgium**

Telephone: +32/3/281 59 38

Fax: +32/3/218 64 58

E-mail: <labo19@online.be>

**Website: <[http://user.online.be/
lab19/](http://user.online.be/lab19/)>**

CIMS Conference *continued from p. 26*

contributions. Preference will be given to sessions with an interdisciplinary and international panel of speakers.

Proposals for individual **papers** must take the form of an abstract that describes the research findings and their significance as fully as possible. Individual papers are limited to 20 minutes and will be followed by time for questions and discussion. Abstracts must not exceed 250 words.

Poster presentations should be designed to be displayed for at least three hours on three consecutive days, with the project coordinator or a member of the research team in attendance. Authors are responsible for ensuring that the necessary equipment is available. Proposals must include a description of the research project for display, not to exceed 250 words, and provide, separately, a detailed, complete list of the materials for display and of the equipment and facilities needed. The program committee guarantees venues in the main building of the conference, in proximity to session spaces.

Symposium No. 7, "Instruments of Music: From Archeology to New Technologies," is planned to include new contributions to organology, particularly encouraging explorations of phenomena that cross cultural and stylistic boundaries, such as the need for instruments that extend the abilities of the human musical body, or the accordance of spiritual or secular meanings to instruments of music and the sounds they produce. This forum might also investigate how instruments are valued and interpreted in different cultures, places, times, or functions, and why some instruments fail, but others are adopted and succeed.

A Note from the Editor

The *Journal of the American Musical Instrument Society*, issued annually, contains scholarly articles about the history, design, and use of musical instruments representing a variety of cultures and historical periods. The Society's *Newsletter*, on the other hand, is designed primarily to be a vehicle of communication among all AMIS members.

AMIS members are invited to submit materials to the *Newsletter*, including information about their own activities concerning musical instruments. Black-and-white photos of particularly interesting instruments in their collections are also welcome.

The *Newsletter* is published in winter, summer, and fall issues, with corresponding submission deadlines of January 15, May 15, and September 15.

The *Newsletter* is produced by A-R Editions, Inc., Madison, Wisconsin.

—William E. Hettrick